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THE LEADER IN POPULARLY PRICED BAND INSTRUMENTS

On the Cover

This charming picture of five talented music ladies surrounding the new chimes is really a publicity advance for the enlightening story Director Roy C. Snyder of Luverne, Minnesota has for you in the September SCHOOL MUSICIAN.

In addition to giving many of the secrets of his successes at Luverne where he conducts a completely rounded out music program, Mr. Snyder gives you an interesting list of ensemble literature, those hard to find things so important to have when concert and contest time comes around. Don't miss this picturesque story by Roy C. Snyder in the September issue.

The School Musician

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Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

Volume 20, No. 10

June, 1949

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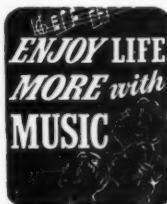
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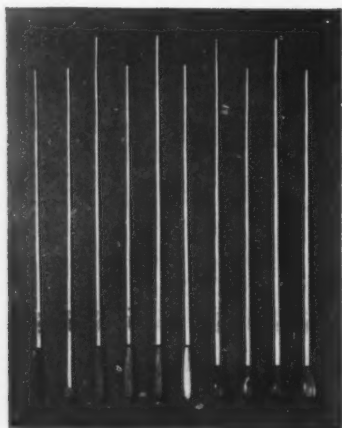
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Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1878. Published monthly except July and August by the School Musician Publishing Co. Subscription rates: One year, Domestic, \$2.00. Foreign countries, \$3.50. Single copies, 25c. Robert L. Shepherd, Editor. Address all editorial and remittance mail to Chicago.



16

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**William Henry Helmboldt
of Douglas, Arizona**

Behind his remarkable achievements as Director of Bands at Douglas, Arizona High School lies a record of preparation and experience to excite the envy of many in the school music teaching business. After graduating from Kent, Ohio State University, Mr. Helmboldt continued to accumulate at the University of Akron, California, Pennsylvania State Teachers College and later at the University of Arizona. Underlying are 23 years of private piano lessons.

He began to teach what he had learned as Director of Music at Beaver Falls, Pa. Junior High and then at Grand River Academy, Austinburgh, Ohio. Progressing through Bucyrus, Ohio, University of Akron, and Coldwater, Ohio he became Associate

Conductor of the University Civic Symphony, Akron. He developed renown as a tympani and percussion expert and this brought its influence to the Arizona State Champion American Legion Drum Corps. He became State Commander of the Arizona Chapter All-American Drum and Bugle Corps and Band Association. He is thoroughly skilled in all the arts of the modern High School Band including drum majoring which he has taught on college level. His first year at Douglas brought the Senior Band from 40 to 80 musicians.

William Helmboldt is married and has a daughter Marjorie Ann. He has been awarded a Fellowship at Arizona State College in recognition of his fine work at Douglas, is a conscientious objector to the use of the music teaching profession as a subsidy to musical merchandise retailing. His standards are high and he faces a clearly defined future with confidence, resourcefulness and determination.

*"They Are Making
America Musical"*

What are the Problems in Teaching the TRUMPET

● **THE INSTRUMENTAL TEACHER** is faced with the difficult problem of teaching all of the band and orchestra instruments. A person whose major instrument is one of the brasses, usually has difficulty in successfully teaching the woodwinds; a clarinetist often has more difficulty teaching the fundamental techniques of the trumpet. Difficulties exist because of the confusion resulting from the variety of suggestions for teaching found in available methods.

One book provides this information concerning the attack: "Proceed as though spitting a seed from the tip of the tongue—the tongue moving as though pronouncing the syllable 'tu'". There are several logical reasons for considering this advice to be improper. These reasons will be discussed thoroughly at a later date, but it seems quite clear that the tongue cannot simultaneously be in two different positions.

Another book, in its description of proper embouchure formation tells us to press the lips tightly together and to "buzz" like a bee; and in the same sentence further recommends, "If a 'tight' tone results, open the lips at the center."

"Buzzing" the lips is recommended to beginning students by many teachers. However, examination will show that during proper tone production the vibration of the lips is brought about in an entirely different manner than one would conceive as a result of "buzzing the lips as a bee." The suggestion to open the lips is wise but quite contrary to the initial suggestion.

Many varying accounts can be found concerning the manipulation of the breath. This is the one technique in-

involved in playing the trumpet which is not subject to personal opinion. Knowledge of the musculature and the action of these muscles involved in the control of the breath is a result of scientific study of the anatomy.

With this information at hand it is possible for a teacher to properly demonstrate and instruct his students. A teacher who does not thoroughly understand the techniques one must master to gain control of the trumpet, cannot effectively teach, using the contradictory and sometimes harmful instructions found in many methods.

The development of a trumpet student's facility depends upon his ability to manipulate the tongue, the embouchure, and the musculature involved in the control of the breath. The successful teaching of these techniques depends upon the teacher's understanding of how each technique is to be taught, how various ways of manipulation affect the tone quality produced, and his ability to recognize by sound and sight the problems of each student.

Perhaps most important, there must be a proper conception of good tone quality in the minds of both the teacher and the student. Because of many variations in trumpet performance by dance bands, it is difficult for some teachers to decide how the instrument should sound. In the symphony orchestra and the band, the trumpet and cornet tone are not in any sense personalized. (The individual player's style is not so readily identified as is the style of some dance band players.) It is the symphonic tone quality which requires the highest degree of coordination and complete mastery of the instrument.

Mastery gives a performer such

complete control that he could fit into any organization and perform in the manner required of him, providing he possesses the proper conception of style and tone demanded. In contrasting the characteristic tone and the exactness of performance and style demanded by the symphony orchestra and band with the inaccuracies permitted in most dance bands, there should be little doubt in which direction the music educator's goal lies.

The physical approach to the instrument as well as the mental concept can well decide the student's success. The manner in which the vibration of the embouchure is controlled is a deciding factor of tone quality. Differences in the manipulation of the vibration of the lips bring about distinguishable characteristics in tone quality. So does the manner of tongue manipulation bring about distinguishable characteristics of the attack and release.

Often a deciding factor which determines the manner in which the tongue and embouchure are manipulated is the position in which the instrument is held. Discussions which will follow dealing with the trumpet techniques may provide some information which will enable the teacher to analyze each student's problems and direct their development toward the production of the characteristic tone of the trumpet.

"The Technique of the Breath" will follow:

THIS IS THE FIRST OF A SERIES OF ARTICLES

By *Lyle Babcock*

Instructor of Trumpet, School of Music
Louisiana State University

who will attempt to ease the problems of the Director who must teach all of the instruments of band and orchestra, though he can perform on only one or two of them really well. Don't miss these frank talks beginning in the September issue.



STRINGS!

Is There a Simple Way to Stop Their Rapid Exodus?

Here Is An Idea That Is Working

● IS THERE A SIMPLE ANSWER to the string problem confronting the average instrumental teacher today? Ever since many schools dropped orchestra in favor of band, thousands of articles have been published which list these problems in numerical order; yet relatively few publications are available which deal with the answers to these problems. The demands from the professional field should be a challenge to each music educator today. All one has to do is listen to the radio for a convincing application of the professional needs. Most programs use strings, and many popular bands have added them.

What is needed more than anything else is a program of action. The problems are well defined. Instrument manufacturing companies know our problems and have been offering valuable suggestions. Are we going to allow others to solve our problems? It has been done, and today in the face of opposition from the administration, we find many music educators simply putting forth a timid effort to cope with the objective demands to modern music education.

Based on the inevitable results from this timid effort, it is easy to understand why administrators are not in sympathy with a balanced in-

strumental program. Many are eagerly waiting to be shown that the orchestra presents practically the same administrative challenge as the band. Administrators are not musicians, but they are very willing to let you be one. Few remain who cannot see the value of a well-balanced music program.

Mr. Christman

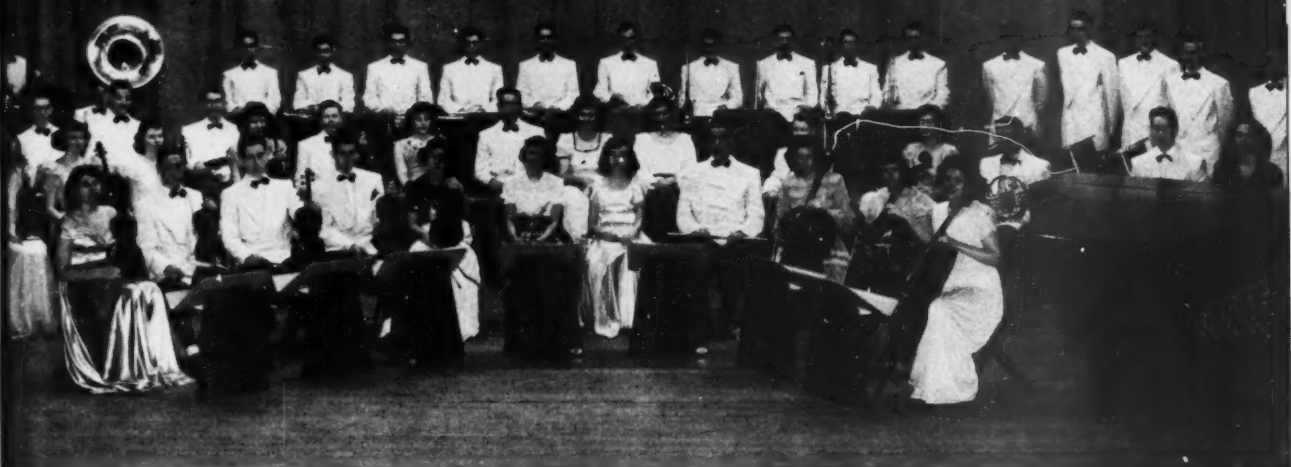


Before



The writer has never advocated a role of simply making the best of a situation. It does, however, serve as an excellent starting point! The individual possessing a sincere desire to solve the problems will soon realize he is not merely making the best of a situation but will find himself directing the type of a program the students, parents, and community have a right to expect—and few are the problems in modern education that do not have a solution.

Assuming we all know the existing problems, what is a program of action? First, the public in general cannot be criticized. The public can be educated to appreciate a school orchestra as much as the band if the situation is handled properly. Undoubtedly, if the band is the most colorful and important organization in the community and school, your public will be band-minded; but consider another approach. If the orchestra or chorus is the leading musical organization, or simply on a par with the band, the situation will be entirely different. Secondly, an instrumental program in any school can be only what the director wants it to be. It will develop in proportion to his ability and initiative—so, why not develop all the resources to give them the program they deserve? If it falls anything short of a well-balanced program, might we label our problems self-imposed and our results



After

self-inflicted? By the same token, the public is quick to recognize lack of ability. Our music program is in closer school and community contact than any other subject. Also, it is under fire of constant subjective evaluation by the public. In short, it too is waiting for action!

Assuming the situation has its roots in the school program itself, we must consider the most influential person in the department—the supervisor. To him is charged the responsibility of selling the program of starting the study of instruments (all strings, especially) in the lower grades, and under proper supervision. With special attention to the proper sizes of instruments this seems to be a simple solution to the building of our string groups, but—is it? Are the children provided with the necessary incentive to carry on after the novelty wears off? The wise instrumental teacher will place heavy emphasis on a string ensemble in every elementary school and encourage school and public appearances for this same group of young players. Any teacher needs but a short period of observation to realize this important step in maintaining a progressive program. Incentive is directly proportionate to teacher initiative, so again, are we self-imposing our problems?

Carrying the program through to the junior and senior high school level, one might give up in despair when confronted with the band versus the orchestra for popularity. Public

pressure presents its greatest challenge on these two levels. However, it is again a simple answer to the simple problem: If your public demands showmanship and color along with musicianship, give it to them in **BOTH** organizations. If your public demands musicianship and less showmanship, give them that. If it demands showmanship alone, educate them! How common it is today to see a musical organization that appeals to the eye only. Aside from the injustice done to the student, it can easily become a short-coming of modern music education.

It is of great importance that this "balance of popularity" be stressed at all times. It requires a lot more than mere talk. A few simple, yet basic considerations will bring about the desired results in most cases. The orchestra must be put on a par with the band in the number of times it makes school and public appearances. It must have a library¹ of music that appeals to both students and adults. Dr. Joseph Maddy states, "Play marches and patriotic numbers; the orchestra can play them as well as the band." Publications to meet the instrumentation and classification of almost any orchestra are available. Few high schools possess the talent, instrumentation, and equipment to play any part of a major symphonic composition. It is quite obvious why interest and public appeal are lost when we try to reproduce a masterpiece without the essential equipment.

Except for sight-reading material, simplified and cross-cued arrangements of these compositions seldom merit the time spent on them. We should do well to acknowledge the situation as it presents itself today, and until we can reap the benefits of an instrumental program or string ensemble and to play the type of music arranged and composed for this smaller unbalanced group.

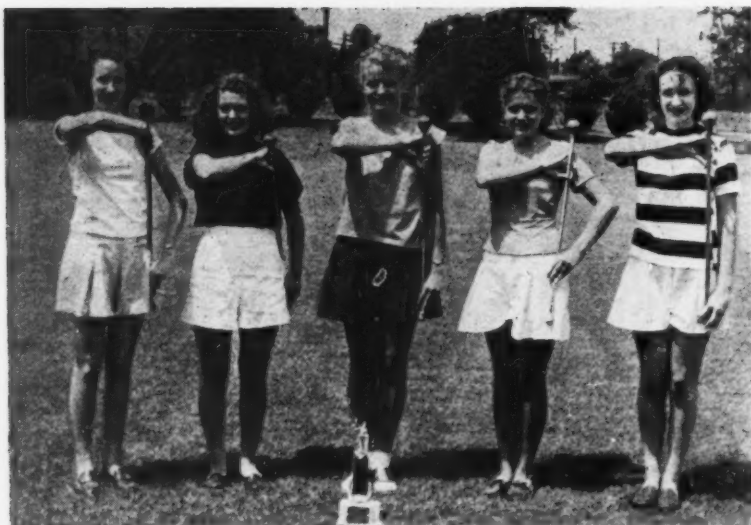
Of equal importance for consideration in balancing an instrumental program is student pride. Young people, especially today, are uniform-conscious, and it is evident that a great deal of string material is lost to the band because of the coveted uniform. Accepted, orchestral uniforms are again the answer. Any school able to uniform a band can also supply a suitable uniform for the orchestra—especially if adopted as a community, PTA, or student project.

With these facts in mind, what is the role of the modern music educator? The development of the complete music program in our public schools will continue to be conditioned by changes and developments inside, as much as outside, the organized institutions of learning. We are in a position to bring about many of the desired changes. While many of us have been trained along the lines of perfectionism, let us not lose sight of the fact that the masses are not. Nor do they expect it. Instead, let us make and use the best of the situation as a starting point and solve our simple problems with a simple answer—a well-balanced music program!

1. Upon request, a list of orchestral compositions, based on student and adult appeal, for any class school can be supplied.

By *Russell B. Christman*
Director of Instrumental Music

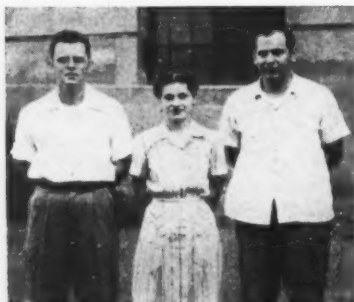
John Harris High School
Harrisburg, Pennsylvania



This Summer School Twirling Corps of beginners won the trophy last year for achieving the greatest improvement in one week from starting time.

Summertime is FUN TIME for School Musicians *Music Camps—Marching Bands—Twirling Batons*

● SEVERAL MEN WITH A GREAT DEAL OF FORESIGHT are making it possible for band directors to prepare their football marching shows early enough in the summer that the "mad rush" in the first week of school is eliminated. In the past several years there have been started marching, twirling, and drum majoring schools in various parts of the nation. These schools are usually held for one or two weeks. They were originally



Collector's item. Picture of three of the middlewest's champion twirlers. Left to right: Bill Scriven, several times winner of the Chicagoland Music Festival Contest. Gloria Van Buskirk, one of Indiana's outstanding girl twirlers; and Al Stodden, champion and leading instructor, formerly of LaSalle-Peru, Illinois, High School.

started to teach solo and unison twirling but it is now possible to produce a reliable and efficient drum major in one week.

As a natural outgrowth of the twirling and drum majoring clinics, many band directors have been able to diagram and prepare all the marching shows needed for the fall football games.

Among the midwest twirling and drum majoring schools are: the Al Stodden School of Baton Twirling and Drum Majoring in Fort Wayne, Indiana; The Bluffton College Twirling School at Bluffton, Ohio; the Ogilvie Institute's Marching and Twirling Clinic in Wheeling, West Virginia; The Chicago Drum Major School conducted by the VanderCook School of Music, and the Iowa State College Marching Clinic at Ames, Iowa.

Al Stodden is probably the pioneer among midwest sponsors in the field

of twirling and drum majoring. Stodden, himself a champion twirler and drum major, is also one of the earliest advocates of unison twirling. For several years Stodden has had some 50 to 100 twirlers and drum majors attend his week-long sessions in Fort Wayne. He has had a faculty of outstanding twirlers and drum majors assist him, including Bill Woodward of Texas Christian University, and Bill Scriven of Chicago.

Many Indiana, Ohio, and Michigan band directors send a new drum major to the Stodden school and in one week's time have a drum major who can take the band on the field the very first day of rehearsal in the fall. This is due to a strenuous schedule of six hours a day actual field practice handling a marching unit.

At the same time that drum majors are whistling or shouting commands, the twirling ensembles are practicing

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By *Robert Welty*

Columbia City, Indiana, who says,—

"That Mad Rush the First Fall Week Can Be Avoided."

fundamentals, new tricks, precision. unison work, or drilling on the marching field.

In fair weather, the twirlers, drum majors, and marchers work out on the softball diamond at one of Fort Wayne's parks. On rainy days the Fort Wayne Armory has been used.

The Chicago Drum Major School, operated by the famous VanderCook

School of Music offers three 2-week periods between June 20 and July 29. Alvin Edgar of Iowa State College, Bruce Jones of Louisiana University, and Mark Hindsley of the University of Illinois headline the guest band faculty. Bud Abbott and Alma Pope, two of the country's finest, will head the twirling school assisted by several other outstanding twirlers and drum majors.

The Bluffton College Baton Twirling School will be directed by Victor Faber, professional drum major and baton twirling artist. This will be the first summer that the clinic will be held at that school.

The Iowa All-State Marching Band Clinic will be held on the campus of Iowa State College at Ames and is in charge of Paul Wisson of the Mason City, Iowa school.

The Ogilvie Institute in Wheeling is sponsoring two 1-week courses for high school students, with a third week exclusively for band directors. The Ogilvie Marching and Twirling Clinic will be directed by Al Stodden and this writer, assisted by Bill Scriven, Lillian Beaumont, Gene Critchfield, and others.

The summer time is the ideal time to work on the twirling and majoring, because the first week of school in the fall is thus left free for the many details that must be taken care of in order to build a smooth-working show band. In fact, many directors are calling marching band rehearsals one or two weeks prior to the start of school in order to put some "polish" on the band pageants.



Dorothy Fisher, drum major of Columbia City HS marching band accepting certificate and prize baton "for the outstanding drum major of any class" at the Northern Indiana marching contest of 1948. George Myers, Valparaiso, executive secretary-treasurer of the Northern Indiana School Band Orchestra and Vocal Association is shown with Miss Fisher.

Note: The Columbia City high school band first gained prominence in 1936 as a marching band at the national contest held in Cleveland. Ever since that time the band has won firsts in both marching and playing.

You'll be surprised when you read the identification of the three people in this photograph. Left is Dorothy Fisher, drum major of the Columbia City High School Band for the past three years. Center, Robert Welty, Director; and right, a photographic blowup of Miss Fisher which is used for band publicity. This nearly life-size cutout is one of the first uses of this medium we have seen.



This picture of the Lincoln Junior High School Orchestra at Charleston, West Virginia, was made when the city presented its Symphony Student Concert in April. Director of this group is Miss Byrna Carden, one of the most talented music teachers in the state. More than 4,000 witnessed this concert. Strong emphasis is placed on strings in the city schools and everything is done to interest the student bodies in fine orchestra music.

I Will Discuss the

DISCREPANCIES in Wind Instruments

The Overtone Phenomenon

● **OUR FIRST CONSIDERATION** is that concerned with the harmonic tones, or the scale of nature. The only relation it has to our scale of equal temperament is that in each system the 8va are perfect. The fifth of the scale of nature is sharper than our fifth: the third of the scale of nature is flatter than our third: the minor seventh of the scale of nature is flatter than our minor seventh, etc. In our system of music we do not have a scale at all, but a sort of compromise in musical sounds, which people tolerate because they have been brought up on it. Probably it did not make a great deal of difference in music anyway, since the Chinese seem to have a system of music with which they are satisfied, the East Indians have their system of music and are happy with it. Both these peoples express the utmost dissatisfaction with our music. Yet we have something they do not have at all. We call it "harmony" and they call it "noise".

In Tune—Contrary to Nature

No wind instrument of any kind can be played in tune with any other instrument of any kind, except by the main force of the performer. Every note on all wind instruments must be carefully tempered by use of breath and lips so it will sound in tune with the general ensemble. Bach, Handel, Hadyn and Mozart used oboes, flutes, trumpets, bassoons, and horns sparingly. Mozart used the clarinet occasionally, but it was Beethoven who introduced that instrument and the trombone into the orchestra as regularly functioning members. The reason that wind instruments had not been more generally used was that it was so very difficult to keep them in tune with the strings and harpsichord.

This reminds me of a conversation which was supposed to have been enacted during one of those intonation episodes. A horn player asked a fiddler, in one of the early orchestras, "What for you give me that dirty look?" The violinist responded "I didn't give it to you. You've always had it."

This would seem to prove the con-

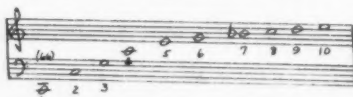
tention of many investigators that all the notes played on wind instruments in the orchestras of the eighteenth and early nineteenth centuries were more or less sour.

Sax Innovations

Antoine Sax, sometimes called Adolph, seems to have changed this sour business. Sax did a great service in the cause of music by systematizing and building brass instruments and putting them into key groups, where before they had been a heterogeneous collection of odd looking pipes, tubes, and cylinders, built without regard to pitch and used chiefly for decorative purposes in ensembles, which catered more to the eye than to the ear of royalty. He did not invent horns, nor the valves with which they are played, but he made them instruments of such precision that they could be used in an ensemble without the stridulation which had all but banished them from the society of respectable music working tools.

He set the length of tube for the B₁ cornet at about four feet ten inches. It would vary slightly according to the ensemble in which it was used, but four feet ten inches would not be far from the correct length for the average pitch.

The tube length for a given note is found by dividing the velocity of sound per second by the number of vibrations per second, which produce the note. The vibration number of a note is found by multiplying the vibration number of the "prime" by the number of the partial of the scale of nature. Here is the scale of nature, built up from C-66: Example—



If the velocity of sound is 1120 feet per second at sea level at a temperature of 60° F., we shall find that the length of pipe necessary to produce

this fundamental B₁ is about four feet ten inches.

Starting with the cornet, Sax determined that all brass instruments should be of that pitch or multiple of that pitch. He therefore built tenors and baritones in B₁ with a tube length twice that of the cornet, basses in BB₁ had tubing twice the length of the baritone. Altos were necessary, and for these he took the perfect fifth below B₁ with a tube length of about six and a half feet, and a pitch of E₁. Dividing in half the length of the alto, he made the High E₁ cornet. Doubling the length of the alto he made the bass in E₁. This was his family of brass instruments. He named them Sax horns, and they have been the main dependence of town bands since his time, about a century ago.

The trumpet, so be sure, has taken the place of the cornet: the mellophone and French horn have taken the place of the alto: the trombone has superseded the tenor: the sousaphone has come in place of the basses; and the only surviving Sax horn is the baritone and euphonium (later) with four and five valves. The fourth valve was added for extension of range and to improve pitch on certain notes. The fifth valve, usually manipulated with the index finger of the left hand, merely opens the tubing of the smaller bell. The quality is not quite that of a French horn or trombone, but is somewhere in between. It has a quality all its own. As to its practical use I can say very little. In certain aspects it is an innovation, a commercial trick and dead weight. However, if intelligently used and cleverly scored for, it would probably have some use for certain effects.

I might say here that we now have, and have had for some time, double French horns. That is, a French horn with extra tubing added, and therefore of extra value. Generally, double

By *Daniel L. Martino*
Director, Department of Bands and
Associate Professor of Music
Indiana University

French horns are built in F with a B \flat valve as it's commonly known. However we do find French horns built in E \flat and B \flat and F. Space and time will not permit me to discuss the relative values of these differently pitched horns, but I might say that the horn built in F is the most commonly used.

The extra tubing necessitates an extra valve, which serves its purpose in two ways. It aids in extending the lower register by bridging the gap between notes, and serves as a means of approaching keener pitch. This is wise, in view of the fact that brass instruments are built somewhat imperfectly, due to the "nature of the beast". The lowest register of all brass instruments with three, four, and five valves, plays sharp and scientifically must be due to the nature of the instrument. Therefore the effort toward true intonation must be arrived at by a method which we shall call "humoring". By that we mean that we favor the note by tempering the use of breath and lip vibrations so that the horn will sound in tune with the general ensemble. Incidentally, the tempering of any tone will vary with pitch, temperature, size of playing area, shape of playing area, and type of ensemble.

Valvular Innovations

One of the first difficulties encountered by Sax was the application of valves to his instruments. Valves had been invented some years before, and had been applied with indifferent success to the French horn and the trumpet, but Sax saw the necessity of applying them to all horns if one desired instruments capable of playing rapid notes and arpeggio passages.

The purpose of a valve is to add length to the original tube so as to produce another series of overtones to be used in connection with those of the original tube. For all cup-mouthpiece instruments it is necessary to add enough valves to make six chromatic notes between the second and third partials. One might think that by adding together all of the extra tubing of the three valves (six half steps) the note E, a diminished fifth below B \flat , would be produced. However, this is not so, for the semi-tones require progressively longer tubes the lower they go.

It is perfectly true that the double of a tube is its octave, the half of the tube is another octave, but all the notes between the octaves are not produced by pipes shorter or longer in arithmetic ratio. Notes between octaves are produced by pipes shorter or longer in geometric ratio. A tube four feet long gives a note that is one 8va higher than that of a tube



In the Fall of 1948, Daniel L. Martino, promising young conductor, composer and music educator, was appointed Director of the newly created Department of Bands at Indiana University.

Mr. Martino, received both his undergraduate and graduate degrees from the University of Minnesota. For the past ten years, he has been one of the inspirational and directing forces behind the band movement in this country, serving as conductor, clinician, and adjudicator in more than seventeen states. From his pen has come numerous published articles, a booklet on marching bands, and original compositions. He is a member of the College Band Directors' National Association, and Secretary-Treasurer of that organization.

Since his appointment, Mr. Martino has brought an increasingly higher quality of performance to the Indiana University Bands not only to the students and alumni who hear the "Marching Hundred" at football games, but also to those who attend one of the programs of the Symphony Band.

eight feet long. The next higher octave requires a tube only two feet long. Thus the progression is two, four, eight, each tube being twice as long as the one before it, making a difference in pitch of only one octave. One can easily see that the half steps between the eight and the four feet tubes would be much greater than half steps between the four and two foot tubes.

Effort Toward True Intonation

That was the difficulty Sax labored valiantly for many years to overcome. But his work was to no avail. He finally gave it up as a bad job and announced that he would build all of his instruments with three valves, instead

of four, five, or six, with which he had been experimenting, and leave the matter of intonation to the performers. Thus it is that intonation has been individual matter with all players since his time. If they have played in tune with the general ensemble, it has been because of long training in the art of listening, and through the use of lips and breath.

So far I have not mentioned the woodwinds. The matter of putting these instruments in tune with themselves and with each other is just as complicated as in the case of the brass wind instruments, and it has never been accomplished. The imperfections are so great that it is

(Please turn to page 40)

ATTENTION:

Band Directors Superintendents and Principals

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That Stringed Instrument Called Percussion

By John Paul Jones

● ONCE IN A GREAT WHILE you will see an old upright piano which was, at one time, a player piano—an instrument by which the keys were played automatically through air pressure or vacuum produced by pumping foot pedals or by electric power. The proper keys were depressed at the right time by a contrivance consisting of a paper roll properly perforated so that the perforations caused an air column to act on small bellows connected to the keys. Some pretty nifty tunes came out of this machine and by the end of the first world war probably fifty per cent of all pianos in this country were made with a player attachment. Today, the fad is in antiquity. But, the piano itself has never passed out of the picture and never will.

Chickering is a well known name in the piano field. Jonas Chickering, one of America's pioneers in piano manufacture, patented in 1843 a single casting iron plate. Now if you will look inside your piano you will see a large metal form which supports the tension of the strings. This is called the "plate" and may be considered the backbone of piano construction and at the time of Chickering's patent his iron plate was considered America's most valuable contribution to the piano. The Chickering patent was soon followed by the Steinway introduction of the *overstrung* scale—a system of having the piano strings lying at two levels so some strings may cross over others. This allows a larger number of strings in a small space.

Twenty years before Chickering, a gentleman named Alpheus Babcock of Boston had invented an iron plate which paved the way for the improvements by Chickering and Steinway. Before the time of Babcock, wood was the principal material used in piano construction but the constant addition of strings, which made for greater tension and strain, soon called for the stronger plates made of iron.

In 1800 the first genuine upright piano was built and patented by John Isaac Hawkins, an Englishman living in Philadelphia—this city having been the center of piano manufacture since the manufacture of the first American piano in that city in 1775 by a John Behrent.

It was during the first part of the eighteenth century that considerable thought was given to saving space in piano manufacture. Previous to this time, pianos were generally square, oblong or of the grand type—horizontal instruments on a vertical stand. Piano inventors were constantly changing the position of the case or sound box of the piano in an endeavor to save space or to insure originality. Grand pianos were set on end, square pianos were set on their sides and so on until the above mentioned typical upright piano was invented by Hawkins.

Much of early American piano knowledge came from England where London had become the center of piano construction. It was in this city that a German by the name of Johannes Zumpe built a square style piano sometime between 1760 and 1765. This piano became so popular and sold so rapidly that Zumpe's factory became the center of English piano manufacture and soon not less than thirty companies were making pianos in the famed city—all making the square pianos. During this time no less than twelve piano makers moved from Germany to London.

The first successful piano has been attributed to an Italian harpsichord maker by the name of Bartolomeo Cristofori. It is said this piano was made in the year 1709. This successful model was soon followed by pianos of other manufacturers—Marius of Paris and Schroeter of Germany, both of these piano builders disputed the claims of Cristofori as to priority of invention and superiority as well. The dispute is a common one, not unknown among manufacturers to this day. At any rate a few of the old Cristofori pianos are still in existence—one, I believe, is in this country at the Metropolitan Museum in New York.

Another German piano manufacturer by the name of Silbermann made many improvements on the early Schroeter, Marius and Cristofori pianos especially in the key action. Silbermann built his first pianos about 1726 and while they contained several improvements they did not seem to meet public approval. It has been said that Johann Sebastian Bach was one of the critics of this piano, claim-

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Choral Section

Edited and Managed Entirely by Frederic Fay Swift, Mus. D.

Formerly Pres. N. S. V. A., Now Head of Music Education Dept., Hartwick College

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Assembly Singing

At a recent meeting of about seventy-five music teachers in New York State, the question was asked . . . "How many of you have assembly singing?" By a show of hands, there were only four.

To any serious minded music educator this is a very serious indication. In the first place the students in the majority of the schools represented are losing out on a lot of pleasant experiences; and in the second place the music educators themselves are causing the downfall of their own program.

In most communities the music is a part of the regular school program. It is provided for by the taxes which support the schools. The taxes come from "all of the people." If the music teacher works only with the chosen few students who possess outstanding musical ability, he is reaching only a percentage of the community. The Assembly singing is one way in which he may reach ALL OF THE COMMUNITY.

Looking ahead ten years, the entire senior high school student body will be the voters. They will be the tax payers. If a music program in high school did not contribute in ANY WAY to their education, then it is reasonable to believe that they will not recommend it to their children and to their friends. The music educator who does not reach all of the children in the community is very likely to find that in a few years these same students will turn "thumbs down" on the music program.

There are several instances in actual teaching where this is the case. There are several school administrators who happened to slip through high school and perhaps college without taking any music subjects. In almost every case where this is true, the music teacher has to battle against an unsympathetic attitude towards music. This is naturally the case. "Can the blind lead the blind" or can the unmusical lead in guiding the musical? If once each week or at

least once each month all of the children of any community were given the opportunity to sing in assembly, music would be at least reaching all of the future citizens . . . It would not be working alone with the few "experts". All too often we think of a music program in terms of the concert groups . . . when in reality the average student is completely neglected. There is no doubt about it—such a program will have its repercussions.

Quite naturally some teachers dislike the assembly sing because it is a different type of music. The "purest" will not find the average group in our schools able to sing Beethoven and Handel. The type of songs must be different—the approach must be different. Why have so many music teachers become so steeped in formal music that they do not recognize the value of a "community sing"? Is it because we like to think of our teaching as a pure art—something which only the skilled can enjoy? This is not true. Music is for everyone. The universal appeal of music across this country cannot be measured by the performances of our symphony orchestras and our concert bands. If we wish to know AMERICAN STANDARDS we have to average in the hundreds of "Hill Billy" orchestras, the Jive artists, the Church Choirs—etc. American music is the sum total of all of the music of America. When we neglect the average student in our high schools, we are failing to lift the musical and cultural standards altogether.

Strange as it may seem, this writer believes that it is of greater value to lift the appreciation level of all of a community by only a few degrees rather than train one-half of one percent to be expert performers.

A few years ago a survey was made by one music educator to learn the listening habits of a community. Through the students he learned that of the music listened to in the average home, the hillbilly and the dance

orchestra programs were the most popular. It is probably true that this is the case across the country. He later verified it by a conversation with the one record store where he was told—"The sale of western records pays our rent . . . the classics sell very slowly."

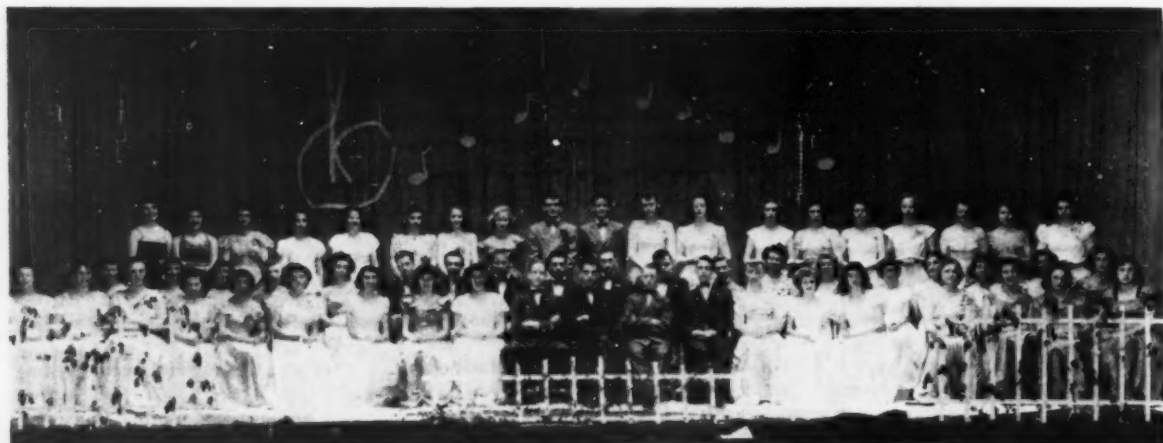
After a concentrated program in the junior high school which lasted seven years, he was pleased to learn that some progress had been made. Opera and symphony programs were enjoyed by a few—in fact, four students had been to New York to attend the Met. The average had risen from westerns to the type of program provided by Morton Gould, Kastalowitz, and Waring. This certainly showed community progress towards a better American Music Culture.

Part of this was due to the School Assembly program which had given the better type of music. Because about 45% of the school was enrolled in choirs it was possible to sing such lovely music as "Heavenly Light" and "Beautiful Savior" with all of the students in the assembly participating. MUSIC WILL SELL ITSELF if we will give it the opportunity to do so.

One final suggestion; seat the members of the choral groups in the center of the auditorium. Seat the students by parts and expect them to lead in the program. Perhaps use an orchestra or a band on the stage. Don't expect excellent results at first—but get everyone to sing irrespective of singing in tune. If each person likes it, he will continue to sing and in most cases will eventually sing in tune. Take down your hair and sing with the students. Have fun.

If the boys are singing harmony in the shower room, if the scouts are singing when they go on a hike, if the people sitting in the pews of the churches are singing, if the community is a singing community—no one need worry about the future musical program.

One of the best ways to reach all of the students on the senior high school level is through community or assembly singing. Let us not lose community support because we who are engaged in Music Education fail to reach all of the people. . . .



The Beauty of Their Music Is Also Expressed in Fine Stagecraft

Anaconda, Mont.—In formal dress, professional in stage presentation, in interpretation and tonal beauty, these young people presented a diversified program of music in a manner allied to mature voices.

Madrigal Singers appeared in 16th century setting and gave "What Care I" by M. McCollin and "A Roundelay" by Weidig in light, gay vivacious manner, with

precision in attacks, releases and shadings that might well be the envy of many adult choirs.

Other groups included a girls' triple trio, Senior High Girls Glee and a Mixed Chorus. Especially effective was the group sung by the Mixed Chorus which included: "Goin' Home" by Dvorak, "A Legend" by Tschalkowsky, "Listen to the Lambs" by

Deet and "Tenebrae Factae Sunt" by Palestrina.

Gold pins were awarded all Seniors completing two years of chorus and two gold keys, in recognition of special merit, were awarded to Irene Borgen, accompanist and Valdean Osteros, secretary. Vocal Director is Ina Mae Kennedy.

Retrospection

The past ten issues have seen The SCHOOL MUSICIAN expand its field into the complete music education picture. Through the instrumental features which have long been the basis of the SM program, and with the addition of choral items, the American Music student now has had a complete background of school music given him.

We have appreciated the opportunity given us by Robert Shepherd, the Editor, and have welcomed the comments and suggestions from our many readers. In some cases we have provoked some discussion which is always good for both the editor and the reader. In this final issue of this series we would like to cover some items which have been requested from our readers.

Seating Arrangements

We see no particular reason for having a standard seating arrangement whereby every choir is placed according to certain patterns. Bands have a variance of seating plans; even symphony orchestras vary with violins divided or united. In the choral field where school music directors have to contend with the balance of

parts, there are several seating arrangements.

1—There is the more or less standard arrangement for SATB where the sopranos are on the right, then the tenors, the baritones-basses, and the altos on the left.

2—In some choirs this plan is reversed with soprano on the left and altos on the right.

3—There is the arrangement where the girls are kept together and the boys together. This works very well in numbers where the men sing large portions together and the women sing together. For example, have heard fine singing on Emmet Spittum Tuum—Schuetky—which is a sort of an antiphonal anthem between the male and female voices.

4—There is the more difficult arrangement used by some professional choirs where the arrangement is by quartets or octets. Reading across any row one finds soprano, tenor, alto, baritone, etc. This gives a most unusual blend providing the singers are all strong enough to carry their own parts. Robert Shaw used this at the St. Louis Conference of MENC. The

director finds it difficult to bring in any one part and also to signal for one part to sing louder or softer. The blend is already established by the arrangement of the voices.

5—Having worked for many years with school groups, we usually found that our bass-baritone section was strong whereas our tenors were quite likely to be weak. In such a case, we placed the bass-baritones all across the back row (s), placed the soprano on the right, alto on the left (in front) and the tenors in the center. We recommend this for both concert and radio work. This type of an arrangement will be advantageous especially if about an equal number of boys and girls are used.

6—Regarding SSA choirs, we have a strong recommendation to make. After hearing many large girl choirs sing out of tune within the choir, we tried moving the first soprano into the middle of the choir. We placed the second soprano and alto parts on either side. In this way the melody is heard by all singers which is quite important.

There are, of course, other arrangements which can be suggested. For radio work, during the war years when we had very few mature-sounding boys in high school, we would arrange a few of our lowest bass singers next to the microphone. The effect

Choral Section

The School Musician

was good and gave a fine blend. Since then we have carried out the same plan and continue to like it. We often seat these boys almost under the mike—and quite close to it—and then have them sing softly with as rich a resonant quality as they can produce.

The inexperienced teacher will welcome these suggestions and find out

the one which best pleases her. The more experienced teacher may consider the ideas of a change too radical. All that we ask is that in rehearsals—the teacher try out these suggestions. See if it is possible to get a better blend of voices merely because of the placing of the singers. Having sung in a few large groups where we bari-

tones did not hear very much of the melody, the writer realizes that some of our pitch problems are not the fault of the singers—but those of the director. If boys and girls can hear the melody—and also the other harmonizing parts, we shall have better music as all will be working together to produce a fine ensemble.

Vocal Groups of Black Hills Teachers College

Spearfish, So. Dakota

Music plays an important part in the lives of students at Black Hills Teachers College. The principal organization is the College Choir, below, which averages around 45 voices. The most unusual group is the Madrigal Singers, above. As far as is known it is the only group of its kind in the state and it has appeared many times in western South Dakota and Wyoming. The quartet pictured was composed of four excellent soloists, outstanding for their voices and personality. Dorothea Blyler, Director, is also Chairman of Fine Arts.



Choral Section

Opportunities for Young Singers

Great oaks from little acorns grow. If we are to have fine choral music in our senior high schools and choirs, we must begin training our children in the elementary grades. Supervision of Music in the elementary schools is actually one of the most important programs of music to be included in the over-all picture of music education. Upon it is built a strong instrumental as well as choral program. Too often the grade music teacher is entirely overlooked by the musical public who wants to see only the finished product—the performing groups in the senior high school—but to those engaged in the teaching program, the elementary teacher is the most important link in the chain of education.

Within the past few weeks opportunities were given for upwards of a quarter of a million students in these United States to participate in Spring Music Festivals. While some competed for ratings, others sang and played merely for the pleasure and experience which the opportunity afforded. There were comparatively few elementary students participating which is a weakness in our national picture. Boys and girls in the elementary schools should have the opportunity to receive the benefits of these programs as well as those who are older. It is difficult to find an outstanding professional musician who did not start his training before he

was ten. While we who are teachers are not engaged in music education merely to find talented young Americans, that is one of our responsibilities.

The ideal festival program includes entries from the elementary, the junior high, and the senior high schools. In time such programs should continue through the college level and into adult life. A few such programs are conducted but they are in the minority at this time.

Success in music begins at the elementary level. Boys and girls in the fourth, fifth, and sixth grades should be active in our festivals. Teachers and parents, encourage the boys and girls to participate. We may be teaching a Lily Pons, a Caruso, and a Bing Crosby unawares.

Questions and Answers

Question: "Most of your articles have covered music education. Don't you believe that there is a field for professional musicians?" DH.

Answer: "We certainly do believe that there is a field for professional musicians . . . although we would point out that it offers much tougher competition than does that of the teaching profession. It would be good advice for those who plan to enter the professional field to ask themselves some pointed questions: Am I the best in my school organization? Am I the best in my area of the state? Will I be physically able to stand the hours of practice needed to maintain my performing ability? Does the professional field offer me the security which I wish? Can I increase my income as I increase my ability? These and many others similar in type will help the young musician to

determine his course. With the limited return of vaudeville in many communities of the country, there has come an increase in "pit musicians." The salary is good. If the idea catches on with the public and the interest is maintained, this can lead to professional work for thousands of musicians. It is our suggestion that you should affiliate with your local federation of musicians and learn from the secretary of the local union what possibilities you have for making a successful career in this field."

Question: "I am a senior, 17 years old, have saved up a little over \$2000, play oboe and have received a one rating for three years in our festivals. I want to be a music teacher. What college do you recommend?" ERB.

Answer: "What you ask is a very difficult question to answer. I believe that the decision should be your own. There are in all states certain music schools which have a reputation better than others. Such a reputation is earned by past records. Schools are usually rated professionally by the resident faculty but to a large extent also by the records of their graduates. I suggest that you apply at several recognized schools and colleges. The fact that you play oboe extremely well should earn for you a partial scholarship. Most music schools are looking for good oboe players. We shall be glad to give your name to the directors of music departments, if you so desire."

Question: "In the fall issues of The SCHOOL MUSICIAN you stressed the value of the Swing Choir. I am a teacher in a small community. We have a limited budget and can provide only a few numbers. Should I order the swing or the standard type? Mrs. LA.

Answer: "As has been stated in these columns before, the use of Swing Numbers is a matter of proportion. If you are able to order 10 numbers and that will exhaust your budget, then I would suggest that you buy one or two of the 'American Standard' type. It is a matter of diet. Our boys and girls should learn more than one style of singing. I would like to suggest 2 spirituals, 2 anthems, a patriotic number, 2 'popular numbers,' a humorous number, perhaps a chorus from an opera, and one of your own choosing. Write to several publishers and ask for music on approval. You select the music that you think will appeal to your choral group."

Question: "I am 13, a singer in our Junior H. S. Choir. Last year I attended a contest and was told by the judge that my voice was immature. Should I sing again this year or wait until I am older?" MS.

Answer: "It was unfortunate that your judge had not had experience with junior high school voices. We cannot expect that a girl of your age will sing like an older person. I would suggest that you sing at every opportunity. The suggestions which a trained critic can give you will help you be a better singer in the years that lie ahead. At your age the main purpose is to sing correctly with the voice which you have. Sing lightly, do not force your voice, do not try to imitate some older person merely because one judge called your voice immature. Sing in the contests and consider it good experience. If you are able to earn a 2 or 3 rating, consider it good. Very few junior h. s. students earn first ratings in our state.



At the Aquinas High School in La Crosse, Wisconsin this fine band is but one of several musical groups, all under the general music direction of Sister M. Agnes Clare. The band is under the direction of Walter Daniels. More than 50% of the student body of the school is engaged in some musical activity and one of the most important of these groups is the orchestra, which has been in existence since the school started in 1927.

Florida Assn. Publishes Full List of Band Music

Miami, Fla.—Harry McComb, President of Florida Bandmasters Association has announced that his organization has recently published a new compilation of band music for the Florida District and State Contests. This list contains over six hundred titles which are evaluated in grades from I to VI.

The new Florida Bandmasters Association Music list includes the selections originally appearing in the 1943 NSBOVA Manual (now out of print) and in addition a large number of newly published compositions for school bands.

The compilation and grading was carefully done by an F.B.A. Committee consisting of John Heney, A.B.A. (Deland, Florida); Otto Kraushaar, A.B.A. (Lake Wales, Florida); and P. J. Gustat, A.B.A. (Sebring, Florida).

Copies may be obtained for one dollar by writing Mr. McComb at Fort Lauderdale, Florida.

Jorgensen Takes Summer Chorus at Univ. of N. H.

Durham, N. H.—Prof. Hans Jorgensen, head of the music department at Plymouth Teachers College, was named today as director of chorus at the University of New Hampshire's summer Youth Music School.

He will be in charge of vocal and choral training for the more than 250 high school students from New England and the eastern seaboard states who are expected to attend the third annual school, August 15 to 27.

TOP MUSICIAN'S UNION CHIEF TAKES A LOOK AT SCHOOL MUSIC

By President "Spike" Wallace

Los Angeles Musicians Assn.

Several of our members who teach in the public schools recently participated with their school bands, orchestras and soloists in the 14th Annual Southern California Music Festival held in Fullerton, California.

I can never understand how it is that certain educators disapprove the School Festival project. It is the nearest thing to real professional music experience than any other single teaching medium.

In the Festival, boys and girls learn the problems relative to traveling, caring for instruments, setting up a stage, planning programs, deportment, costs of op-

erations, problems of housing and feeding. This is the real job of the traveling band. Playing is not the only thing with which musicians have to concern themselves. Too much music education is confined to the four walls of the studio. In the Festival, every good music student gets away from home and learns by "doing."

These Festivals are competitive. For this reason some educators throw up their hands because they believe it discourages the students who do not win. I don't believe it. I, and any professional musician will tell you the same thing, had plenty of jobs; had a tough time playing some, and learned all my lessons the hard way by getting in and doing a job the best way I could, even in the face of very difficult competition. What's wrong with letting music students in our schools know that music is not easy? Merely learning to read and play an instrument is not the music business. If teaching music is going to be a means to an end and not an end in itself, I'd say it is only half pursued and might just as well be forgotten. It is about time we give boys and girls in the school music departments the truth about music and stop all this "butterfly" education. Music is not easy. It is not merely playing some simple tune in the recital hall after two months of study.

I don't agree with the man or woman who tells me boys and girls can't compete on a musical instrument the same as they do on the field of sports and in the debate hall.

I used to teach my pupils this one fundamental philosophy: The sooner you go after the thing you want in the music business, the sooner you will get it in full measure.

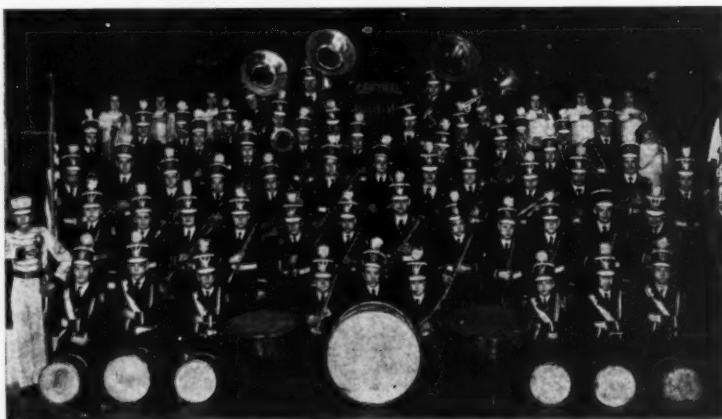
Even though the majority of our boys and girls in high school do not intend to become professional musicians, more power to their frequent participation in competitive playing where they can gain good experience not by defeating one another but by pacing one another along the road to excellence.

Canada Has the Most

Waterloo, Canada—The Canadian Bandmasters Association now has a membership of 268, an increase of 26 since their last convention held in London.

This fact was revealed at the CBA recent convention held in Waterloo. Among guest speakers from the United States were Vincent Bach, David Hughes, and George Wain.

Everybody Likes Music at Allentown



This Central Junior High School Band of Allentown, Penn.-ylvania, is recruited from 7th, 8th, and 9th grades. There is an Advanced Orchestra of 43, Junior Orchestra of 52, Girls' Glee Club of 104, Ninth Grade Chorus of 166, and this band of 71 members out of a student body of 1088. The band under the direction of Henry A. Soltys is extremely active in the community, taking part in all local holiday and field day events. There are three music teachers on the staff and it is one of the best managed departments in the state.

Band Practice

By Ellen Little
Alexander City, Alabama

Squeaks and groans and bellows from the basses,
You never saw people make such awful faces.
The conductor raises his baton in the air
And everyone sits up in his chair.
They make a bad start and have to stop.
I'm sure the conductor would like to give them a bop.
They start again with music so sweet,
But soon they have to make a repeat.
The drums make a racket such as never was heard,
The flutes sound like the tweeting of a bird.
Soon it is eight and time to go
You can make sure no one is slow.
The stands are knocked over with quite a fuss,
The conductor looks at them with much disgust.
The last goodbyes are very brief,
You can hear the conductor sigh with relief.

Number Please! O Pardon Me. Your High G is Flat

New York, New York—Giving saxophone lessons by telephone is something new, developed by Milt Werner, veteran teacher of the instrument. Werner believes this system has definite advantages over the regular studio visits.

The student is required to have an extension phone to his place of practice in the home and this phone is equipped with an ear piece and a speaking amplifier. The lesson is otherwise conducted as usual. The system is copyrighted.

The use of such a plan would doubtless be confined to the larger cities but it has its possibilities and of course is applicable to most instruments. Not recommended for party line subscribers.

Can She Cook?



Patricia Bladl, Owen, Wisconsin, who won the "Arion National Foundation Music Award" sponsored by the Owen Kiwanis Club during "Commencement Exercises," is Concert mistress of High School Symphony Orchestra and Solo Cornetist of High School Concert Band; First violinist of string ensemble; First cornet in dance band. Winner of State Music Contest — Violin Class "A," Sings alto in Mixed Chorus, Sings alto in Girls Glee Club, Alto soloist, Class "A" pianist, Church organist, plays the accordion in ensemble (just for fun), president of Band-Orchestra. Albert H. Schulze is her Music Director.

B. N. Haigh Moves

Minneapolis, Minn.—Bertram N. Haigh, French horn left the Minneapolis Symphony Orchestra at the close of last teacher. He teaches at the Conservatory there, and for the Eastern Washington

College at Cheney. He has made many appearances this season giving recitals in season to locate in Washington as a brass school assemblies, after which he meets the brass players of the bands and helps them with their playing problems.

On the 20th of March with Jack Dowers, of Cheney, Mr. Haigh was soloist with the Grays Harbor Symphony Orchestra under Donald McCaw. They had the pleasure of introducing to the Northwest, the Tele-mann Concerto for string orchestra and two horns.

Mr. Haigh introduced it to America eight years ago this month in Grand Junction, Colo., with Lawrence Sardoni conducting, and having the only parts, he says that Aberdeen Washington is the sixth performance, though next year it will be heard in the East.

They're Good



In great demand around Gooding, Idaho, is this trumpet trio. Left to right they are: Dennis Tate, Arnold Bahr, and Monte Strickling. Denis and Arnold worked for two years as a duet. Monte joined them this last year and the popularity of the boys has proportionably increased. Their director is Donald Stroh.

Mammoth Music Festival to Celebrate National Music Week



This great county-wide music festival held at Alma, Michigan, was in observance of National Music Week. The keynote "Music Strengthens Friendly Ties of Individuals, Groups, and Nations." Eugene F. Grove, Head of the Music Department at Alma College, was chief of the event. Participating schools and their directors were: Miss Beatrice Kren and R. A. Yoder; Breckenridge—Miss Frances Johnson; Fulton Township—Mrs. Robert Brown; Ithaca—Theodore W. Leemgraven; St. Louis—Mrs. Carl Taylor and Earl Uphoff.

200 Baton Twirlers of Chicago High Schools to Meet in City Tournament

Over 200 strutting twirlers in full costume from Chicago's high schools are expected to take part in the CYO's first annual Gold Baton Tournament. The contest will determine the champion twirler among Chicago's high school baton enthusiasts and is open to all boy and girl students in Chicago's public, private and parochial high schools.

Invitations to submit entry applications were mailed today by Thomas F. Fahish, CYO Music Director, to the principals of Chicago's 58 public high schools and 86 Catholic high schools, for distribution to teen age twirling fans. No entry fee is required to enter the contest. Entries are to be mailed to the CYO Center at 31 East Congress Street and all applications must be postmarked by May 31.

Preliminaries will begin Saturday, June 4, at 11 a.m. in Grant Park at Balboa and Columbus Drives, to determine the Senior, Junior, Sophomore and Freshman champions of the North and South Side divisions. The finals will be held at the same location the following Saturday, June 11, to crown the City-Wide Class Champions, and then to select the Grand Champion of the city, regardless of class.

Thirty-seven prizes will be awarded in the tournament, including a Gold Baton to the Grand Champion, and 4 trophies, 8 plaques, and 24 medals to Class and Division champions. All contestants will receive a copy of the judges' score sheet, thus receiving a professional appraisal of showmanship, ambidexterity, smoothness and grace, speed, deportment, variety and originality.

Brevard Festival to be Feature of Transylvania

The fourth annual Brevard Music Festival will be presented at Transylvania Music Camp, Brevard, North Carolina the week ends of August 12, 13 and 14th, and August 19, 20 and 21st. This year will include a symphony orchestra of seventy pieces under the direction of James Christian Pfohl, a chorus of one hundred voices under the direction of Lester McCoy, and the following soloists: Jacob Lateiner, pianist, Mariquita Moll, soprano. Nell Tangeman, mezzo-soprano. Ruggiero Ricci, violinist. Chester Watson, bass baritone. William Hess, tenor.

The Festival is presented under the auspices of the Brevard Music Foundation which also sponsors Transylvania Music Camp.

Over the Border for Good

Portales, New Mexico—The crack band of the Eastern New Mexico University has just completed a five day International Goodwill Tour which took them across the border and into several towns in their own state and Texas. C. M. Stookey is conductor of the band.

Who's WHO in Twirling? Can YOU Match or Top the Record of these Stars?

JOAN LOHR

Aurora, Illinois

A 12 year old majorette with the Aurora Moose Drum and Bugle Corps. She has won 1st place division at the Illinois Valley Music Festival, Peru, Illinois, Lapaz, Ind., Sherman Hotel, and 2nd at DesPlaines, Illinois, Michigan City, Ind., Syracuse, Ind., and 3rd place at New Carlisle, Ind., Three Oaks, Mich., and 6th place at Mokena, Ill. She is a member of the All American Drum Major's Association.



NAOMI ZARBOCK

Wheaton, Illinois

A 16 year old Junior in the Wheaton High School. 2 years state champion Grade School and 2 years state champion High School. 1 place Sterling, Illinois Music Festival 1946 and 1 place Sherman Hotel. She is a Majorette with the Wheaton High School Band and plays flute in the High School Concert Band.



Mail Your Entry—Send Photograph for This Feature

"Who's Who in Twirling" Score Card

- Gold Medals won in Baton Twirling Contests.
- Other Awards won at Contests. List them on separate sheet.
- Number of different bands with which you have appeared. .
- Number of times you have appeared as soloist.
- Minutes averaged in practicing baton twirling each day.
- Years you have twirled, counting this year.
- Scholastic average for last semester.
- Age
- Year in School

Do you play in the Band?..... If so, what instrument?.....

Kindly include a complete history of your Baton Twirling and Music Career, in outline form. Use separate sheet for this information.

Signature of Baton Twirler

Signature of Band Director or Private Teacher

Signature of School Principle or Superintendent

Alumni of Okla. Music Camp in Reunion Festival

Okmulgee, Oklahoma—Past members of the Summer Music Camp held annually on the campus of Northeastern State College, Tahlequah, Oklahoma, gathered here for a reunion festival March 4 and 5. The two day period was both social and musical. The first day was spent in rehearsals and clinic groups by sections and was followed by an evening of dancing sponsored by the Okmulgee band mothers club.

At the close of the music camp last Summer, officers for the year were elected and plans were made immediate for the reunion. Wendell Covington, Okmulgee, is president; Doris Coleman, Okmulgee, vice-president and Ruby Gray, Tahlequah, secretary. The invitation to hold the reunion in Okmulgee was made by Mr. J. Lawrence Becker, Director of Instrumental Music in the Okmulgee high school. All rehearsals were held in the new

\$30,000 band building which is complete with rehearsal room, practice rooms, work shop, office, storage rooms and rest rooms—a complete music building within itself.

After a second day's rehearsal a concert was presented in the high school auditorium with the following directors taking part: Mr. J. Lawrence Becker, Okmulgee; Mr. Norman White, Tahlequah; Mr. Virgil Tucker, Altus. A chorus made up of band members was directed by Mrs. Mildred Vaughn of Tahlequah. A feature of the concert was the playing and naming of a new march written by Dr. John Paul Jones, head of the music department, Northeastern State College and Director of the Summer Music Camp. Nearly all members of the reunion submitted possible names for the march, the winning name "Reunion Spirit" being submitted by L. P. Woods, Jr., of Tahlequah.

There were one hundred members of the concert band from nineteen towns in Oklahoma.

33 Out of 70 Make Music



Total school enrollment 70. 33 musicians playing in advanced groups and 20 beginners. Orchestra above won two firsts this year, band below only two years old. All day Saturday rehearsals during summer vacation, Park Concert every Saturday night, will have own music building ready by fall. Now there is a record for a small school that should put the big to shame. It is the record of the Urbana, Missouri, High School where Richard L. King, Principal and Music Supervisor, has been performing musical miracles for the past two years. We're glad to hand the orchids

—that's What Our Readers Tell Us

Enclosed is a picture of Christina Gamble of Waukon, Iowa who made her debut last fall as a twirler in the Waukon High School Band, and did her share to bring home a Division I rating in the State Marching Band Contest.

"Chris" is a third-grader in the Waukon



Schools, and her dad is the director of bands in the Waukon Schools. Looks like a partnership "deal" from here on.

Her dad has been an avid reader of The SCHOOL MUSICIAN for many years, and you might say almost literally that "Chris" cut her teeth on it. Thank you for the continuously fine publication, and we shall continue to look forward to each new issue. Harold Gamble, Dir., Waukon High School.

His picture was presented recently in the "They Are Making America Musical" feature of The SCHOOL MUSICIAN, and he writes in acknowledgment "I have had more favorable reaction from the administration and the community at large from the honor you extended to me, than anything I ever did. Please accept my sincere thanks."

Another whose presentation appeared previously writes "I am still hearing from readers of this feature and am convinced more than ever of the truth that your magazine is the "most widely read school music magazine published."

The director of a big city School Music Department who has made a grand record in band, orchestra, and choral work has intimated to us that he would like to make a change. His name would be a fine addition to a college faculty or he would consider a place similar to his present one but with enlarged opportunities. If you are interested, The SCHOOL MUSICIAN will be glad to put you in touch with this man.

Every mail brings letters from readers who like The SCHOOL MUSICIAN and want to say so, or who have good suggestions for its expansion and improvement. Have you written lately? Please send brickbats and bouquets to the Editor's desk.

I Hear Music —EVERYWHERE By Forrest L. McAllister

During the recent convention of the Illinois Federation of Music Clubs, I took part in a forum on the subject, "A Total School and Community Music Program."

The highlight of the forum was the address by the Hon. Vernon L. Nickell, State Superintendent of Education. I believe a few lines of his address bear quoting: "No education is complete today, unless music is a part of that education. If the educational system in a given community starts in kindergarten and ends in the 12th grade, then music should be included in the curriculum. I classify an adequate music curriculum into three major areas: vocal, instrumental, and music for appreciation. I believe all children should have an equal opportunity to participate in all of these three areas of music education at all grade levels."

This is another indication that school administrators are recognizing that a total music program is missing in the schools, during regular school hours, with credit toward graduation, paid for out of tax supported funds, which is necessary if the children of today are to have a well rounded education. Yes! America is moving ahead—with MUSIC.

Dr. Lloyd V. Funchess, State Supervisor of Music, Louisiana, writes that two films on community music at Winnipeg, Canada, are available from the National Film Board of Canada, 400 West Madison Street, Chicago 6, Illinois. The titles of the films are (1) "A City Sings," print No. 6, and (2) "Listen To The Prairies," print No. 127. These films might be great for your music booster club meeting, or the Annual Music Department Banquet, which was recently held at Farmington City, Illinois.

Heard the University of Illinois Band, under the direction of Professor Mark Hindsley, do a new suite by Don Gillis, entitled "Portrait of a Frontier Town" at one of their twilight concerts. Cliffe (Rusty) Banlum, of Northwestern University, did the arrangement. It is challenging—but I believe class A and B High School Bands could do it quite readily. Also had a chance to hear Sigurd Rascher, world renowned saxophonist, do the world premier of a new concerto for saxophone and band written especially for him. It is very modern through all three movements. Mr. Rascher has truly made a gentleman of the saxophone. His artistic handling of the instrument compares with the greatest of concert artists of today.

Thoughts While Shaving

I wonder if an audience realizes how much the applause means to the school musician after each number. Wonder if we can all get together and decide to applaud for at least fifteen seconds after each number, and one full minute at the end of a concert. You'd be surprised what an effect it will have on the musicians.

It's interesting to see what the readers' reactions have been to the hand receiving a percentage of the athletic gate receipts. Guess if more readers write in, I'll do a story on the pro's and con's.

Lights—Action—Music Drama

The Joliet McAllister American Legion Memorial Band gave its second Annual Concert Moderne on Friday night, May 13th. It brought back memories of the famous Radio City Music Hall appearance of their High School Band of 1936. Beautiful lighting effects were used throughout the numbers; the stage was appropriately set; dramatic narration was used to make fascinating transition from one number to the next; the conductor, Archie R. McAllister, took curtain call after curtain call. Why? Because the band gave the public what they wanted—this band has succeeded in competing with top radio and motion picture entertainment of the day. They are putting drama into their concerts. In other words of William F. Ludwig, Senior—"It wasn't just a concert—it was a production."

As all good things must come to a close, so ceases my visit with you through this column for the 1948-49 school year. I hope I may have the pleasure of seeing some of you during my visits to music camps and schools of music during June, July, and August. Did someone say vacation? Yes — mine will be at Loon Lake, Wis-

consin, where I hop to catch a longer fresh water fish than any SCHOOL MUSICIAN reader. . . . Anyone want to accept the challenge?—Good vacation to you all. See you here in September.

Kennedy Moves to Bigger Post at Carnegie Tech.

Pittsburgh, Pa.—Carolyn B. Kennedy has been advanced to assistant professor in the Carnegie Institute of Technology Department of Music effective September 1.

Miss Kennedy, who was named Assistant Professor of Music Education in the announcement, is a graduate of the University of Nebraska and won her Master of Music Education degree from Northwestern University.

Before joining the Carnegie faculty in 1947, she was Director and Supervisor of vocal music in the East Grand Rapids (Mich.) schools. Besides studio teaching in violin, piano and voice, the new assistant professor has been a member of the Lincoln (Neb.) Symphony Orchestra.



Above the orchestra and below the dance band of Bridgton Academy in Maine where Kathleen Simocko is Director of Music.

At Bridgton Academy in Maine one of the musical highlights of the year is in full rehearsal. The Spring Musicales, an annual event anticipated by Academy members and townsfolk alike, this year will climax the musical year by bringing together all the musical groups in a widely varied program. Featured will be the Songsters, a mixed group of sixteen selected voices blended in four and five part harmony, the Academy orchestra composed of twenty active members which performs throughout the year at many school functions both public and private, the Dance Band which lends added interest to school dances, and soloists, both vocal and instrumental, who are laying

the foundation now for performances and careers in the future. All of these musical activities are under the direction of Kathleen Simocko.

Because everyone at Bridgton Academy is active in some musical way, the Madrigal group, comprised of eight faculty members will add interest to the program with representative works of the early sixteenth century.

Through programs like these Bridgton Academy offers to its students a wide variety of musical activities in which all may participate and simultaneously brings to the community programs of merit and enjoyment.

Learn to Twirl a Baton

Be a Winner. I'll Show You How

By Alma Beth Pope

Baton Twirling Instructors frequently ask help in selecting *something different* for their students in the way of entertainment for football, basketball games, and concerts.

At this point I would like to ask, how many of you have seen a good baton twirling duet perform? And, have you noticed the rapt attention of the audience when watching this type of performance? Therefore, I think a good duet team is fascinating to any crowd.

A twirling duet routine does not mean that it must contain a great many difficult twirls to hold a crowd's attention, it is the precision and showmanship with which the routine is executed that makes it outstanding.

The reason I favor duet work instead of ensemble twirling is because when two people are twirling together they can synchronize their twirls to a better advantage than when there are more than two.

When organizing a duet I pick out two students who have about the same variety of tricks and speed, but if one of them should have more speed than the other this can be used to an advantage, he can either speed up or slow down, therefore keeping the twirls in a perfect rhythm, and this is the twirler I designate to be the leader.

A duet routine may consist of front hand spins, cartwheels, finger twirls, back catches, leg work, forward thrusts, and aerial work. When making throws to one another, always use both batons. Tricks of this type are what high-light your routine.

If one of them happen to drop the baton, the other twirler goes into front hand spin until his partner has recovered his baton, then they both continue to do the front hand spin until the leader of the duet indicates (such as a little nod of the head, or some other slight signal) that they are ready to proceed with the routine from point of drop. By doing as we have explained in this paragraph, they both get back into unison before going on.

Daily practice is very essential when training a duet, their routine should be practiced several times every day. It is necessary also to have someone watch them during practice so as to check and see if their movements are at the same

time, and their throws the same height. I find that 12 feet apart is a good distance to work, their throws to each other can be controlled better at this distance.

Don't become discouraged at first if they fail to get the rhythm and timing that you think they should have, it will take hours of practice to obtain this, but when they do master the art of an outstanding twirling duet, you will feel more than repaid for the hours that you have spent in training them.

This will be the last issue until September. I hope I have been able to help some of you, and be sure and work hard this summer. Enter all the contests you can, win or lose, it is entering these contests you get the experience that no instructor can teach you. I expect to attend a number of contests this summer and if you are there, I will be very glad to make your acquaintance.

Keep sending in your questions to me, Miss Alma Beth Pope, Chicago Drum Majors School, care of The SCHOOL MUSICIAN, Chicago, Illinois.

Good luck and much success to all of you in the coming contests.

BEGINNERS LESSON

Up to date we have worked on the wrist twirl, figure eight, and cartwheels. These twirls were all started out the same way, with the ball up. For our next rudiment we will work on the "front hand spin" and "pass around the back," which you will find is started in a different position.

Let us start with the baton in our right hand, ball to the right, palm down,

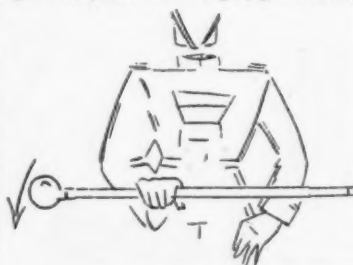


Diagram 1

in front of our body as in Diagram 1. Place your left hand, palm up about three or four inches above your right hand. Start the ball moving downward in front of your body, the wrist turning to the right as your baton makes one and a half turns, before your left hand receives it as in Diagram 2. The right



Diagram 2

hand is now palm up and when you see the tip coming around, you receive it with your left hand between your thumb and forefinger as in Diagram 3, catching

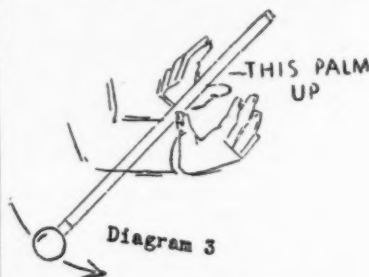


Diagram 3

it palm up, ball to the left. Now let us turn our left hand palm down, ball to the right, and place your right hand palm down as in Diagram 4 and continue through the same process.

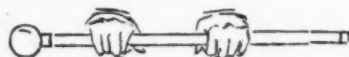


Diagram 4

Our "pass around the back" is very similar to the "front hand spin." We do one front hand spin and this time when



Diagram 5

PREPARE NOW FOR FALL MARCHING — AND TWIRLING SEASON —

Marching & Twirling Manuals by Bill Parker

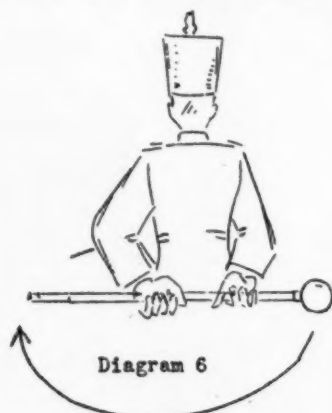
"The Marching Band" Director's Ed.	\$1.00
Student's Edition 20c ea., 35 for	6.00
"Drum Major's Manual"	.75
"Baton Spinning" Vol. I & II, each	.75

HOOSIER MUSIC HOUSE

1136 Jefferson Ave.

Evansville, Indiana

we have it in our left hand as in Diagram 5 instead of placing our right hand on the baton, we pass the baton around our back, ball first as in Diagram



6 and receiving it with our right hand palm out ball to the right, leading the ferrule (tip end) around in front of our body and again doing a front hand spin, as shown in Diagram 7.

The important part to remember is in



Diagram 7

passing the baton behind your back, there is a dead pass, and you want to keep your arms in close to your body so you can cover up the dead pass and it will appear as one continuous motion.

NORTHERN ILLINOIS STATE TEACHERS COLLEGE BATON TWIRLING CONTEST

Held Saturday Afternoon May 21,
at DeKalb, Ill.

NOVICE (8 years and under)

- | | | |
|-------------------|--------------------------------------|--------|
| I | Barbara Kurucz, Cudahy, Wisc. | Age 8 |
| II | Ann Shea, Wadsworth, Ill. | Age 6 |
| | Lucylee Neiswander, Adrian, Mich. | Age 8 |
| III | Marilyn Daukas, DeKalb, Ill. | Age 7 |
| | Carolyn Brummitt, New Carlisle, Ind. | Age 7 |
| IV | Judy Otto, Zion, Ill. | Age 7 |
| | Betty Jo Lush, Zion, Ill. | Age 8 |
| | Nyona Casbon, Plymouth, Ind. | Age 7 |
| JUVENILE (9 - 12) | | |
| I | Judy Weishaar, Racine, Wisc. | Age 12 |
| II | Joan Lohr, Aurora, Ill. | Age 12 |
| III | Alice Shea, Wadsworth, Ill. | Age 10 |
| IV | Patsy Latky, Chicago, Ill. | Age 12 |

TRICK OF THE MONTH FOR ADVANCED TWIRLERS



As this will be our last class until September, I believe I have chosen a trick for you to work on that will take about three months' practice in order to be able to do the "continuous right hand wrist roll."

Let us start out with the front hand spin and after working up a little speed



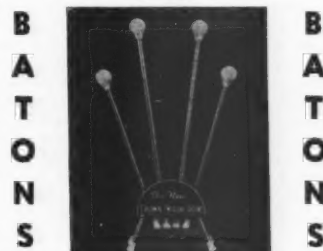
Instead of catching it in our right hand palm down, we place our right wrist on the baton as shown in Diagram 1. As the baton rolls over your wrist you have to move your arm in a small continuous circle in order to carry out the momentum. After it has rolled around the wrist two or three times raise your wrist rapidly causing the baton to turn one or two times in the air, then catch it with the right or left hand and continue with another trick.

This is a very difficult trick to control, so if you don't succeed at first keep trying because it can be done, and it is very flashy for exhibition and contest work.

- | | | |
|--|---------------------------------------|--------|
| Donna Zierk, East Dundee, Ill. | | Age 12 |
| JUNIOR (13 - 15) | | |
| I | Joan Hillegonds, Flossmoor, Ill. | Age 13 |
| II | Wyneta Thoren, Chicago, Ill. | Age 15 |
| III | Jane Ann Meece, Aurora, Ill. | Age 14 |
| IV | Charlene Wilhoit, South Holland, Ill. | Age 13 |
| | Jodeen Rees, Aurora, Ill. | Age 14 |
| SENIOR (16 and over) | | |
| I | Carolyn Lopata, Chicago, Ill. | Age 16 |
| II | Jeanne Chilson, Chicago, Ill. | Age 19 |
| | Marlyn Lenschow, Sycamore, Ill. | Age 16 |
| III | Patricia Kuszewski, Milwaukee, Wisc. | Age 17 |
| | Sue Tryon, Elkhart, Ind. | Age 16 |
| IV | Eugene Shea, Wadsworth, Ill. | Age 20 |
| | James Van Duyn, Joliet, Ill. | Age 21 |
| Contestants—246. | | |
| Awards—1, 2, 3, 4 division medals. | | |
| Judges — Mildred Olson, Harvey, Ill., (Contest Chairman); Alma Beth Pope, Rutland, Ill.; Fred W. Miller, Chicago, Ill. | | |
| Youngest contestant—4. | | |
| Oldest contestant—21. | | |
| "Mack" baton door prize—Marlene Hansen of Chicago, Ill. | | |
| This contest was held in Columbia City, Ind., May 14, 1949. | | |
| There were 85 contestants and 14 ensembles entered representing four states: Indiana, Ohio, Michigan, and Illinois. | | |
| The first place winners are as follows: | | |
| Novice Girls | | |
| Carolyn Brummitt, New Carlisle | | |
| Sandra Karn, Tyner | | |
| Novice Boys | | |
| Teddy Weigland, La Paz | | |

Juvenile Girls
Martha Hampton, Plymouth
Dorothy Bryant, Benton Harbor
Ann Nita Ekstrom, New Carlisle
Juvenile Boys
Jack Arbuthnot, Chicago
Junior Girls
Mary Burns, Plymouth
Donna Zierk, Dundee, Ill.
Janet Francis, Three Oaks
Betty Burns, Plymouth
Junior Boys
Dick Morsches, Columbia, City
(Please turn to page 42)

THE NEW CROWN TWIRLING BATON



List \$2.00—1/4"x26"-28"-30"
List \$1.50—1/4"x22"
List \$1.00—1/4"x18"
List \$3.00—1/4" Deluxe 28"-30" with Oilcloth Bag

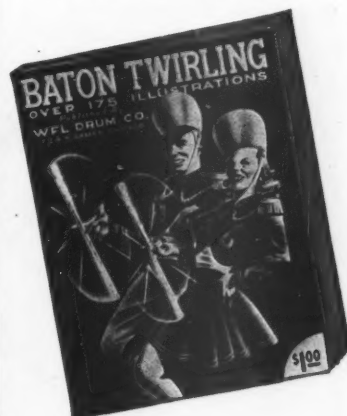
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The SCHOOL MUSICIAN

Six States at Enid Clinic

Enid, Okla.—The largest of 17 annual Tri-State band festivals was held here May 11-14, with more than 6,500 students registered from 125 high schools and junior highs in six states—Oklahoma, Kansas, Texas, Arkansas, New Mexico and Nebraska.

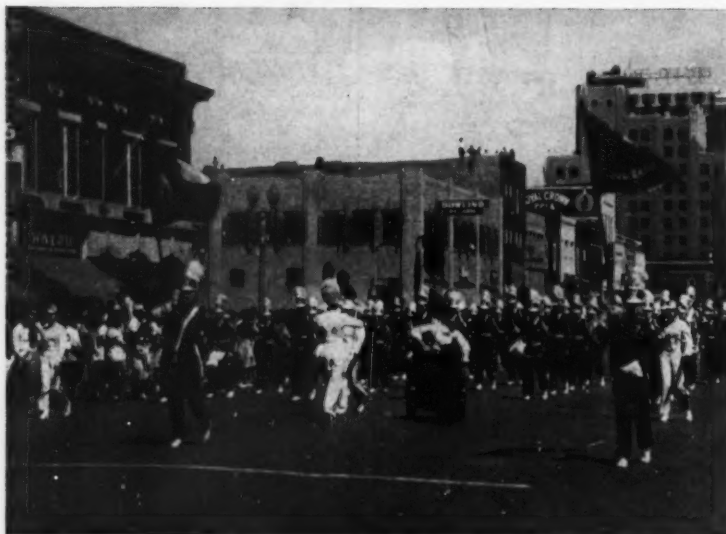
It is more than just a band program, however. Vocal and instrumental solo contests and chorus and orchestra contests are included as well as band marching, concert and sight-reading contests.

Highlights of this year's festival were:

(1) Ferde Grofe's introduction of a new tone poem for the second consecutive year. This year's was "A Day at the Farm," describing American agricultural life and dedicated to the city of Enid. Grofe directed the Phillips university concert band in the piece. Dr. Frank Simon, of Cincinnati Conservatory of Music predicted, "The work should rival his other successes, such as 'Mississippi Suite' and 'Grand Canyon Suite.'" Simon also praised the performance of the band, of which Milburn E. Carey is conductor.

(2) The grand concert of 875 picked musicians in the Tri-State band-chorus-orchestra. Guest adjudicators who rehearsed and directed the group in its program included:

Dr. A. Austin Harding, University of Illinois; Dr. Simon, Grofe; Col. Earl D. Irwin, North Texas Agricultural college; Karl L. King, Ft. Dodge, Ia., Municipal band; Dr. Archie N. Jones, University of Texas; George C. Wilson, University of Missouri; Dr. J. deForest Cline, Colorado College of Education; Emanuel Wishnow, University of Nebraska; James Kerr, University of Wichita, and George F. Win-



The great parade is always one of the thrilling events of the Tri-State Clinic. Here the camera caught the fine band from Gainesville, Texas.

ger, Jr., Marshall, Minn., high school.

(3) Appearances by guest performers—Sigurd Rascher, the concert saxophonist, and Robert Wolff, of Wichita, Kan., former twirling champion.

(4) The "Million Dollar Parade" of bands and drum corps around Enid's square before 20,000 people.

Ratings and criticism sheets were given to all participating individuals or organizations.

Sweepstake prizes went to Enid high school, in Class A; Stillwater high school, Class B; Watonga high school, Class C, and Harding Junior high (Oklahoma City), Junior high class.



These were the hungriest of the School Bandmasters from 125 schools attending the 17th Annual Tri-State Band Festival at Enid, Oklahoma in May. This great clinic has outgrown its name, however, because it has spread over six states and in this last event 6,500 students took part.

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June

Percussion, for Band and Orchestra

By Dr. John Paul Jones

Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma

By the time this appears in print, most of us drummers will either be vacationing, working at a Summer job or going to Summer school. Personally, I will be doing the latter too but in so doing I will have contact with many drummers who are vacationing and also those who will be in some Summer school—especially those who will attend our Summer Music Camp on this campus in August. While going on a Summer vacation is nice, it is also gratifying to know that many students will be using that time to better themselves musically.

Last month I complained considerably about some elementary drumming positions, and elementary rudimental playing, as I observed it in our music contest here in which we had about 3200 students. Some of the drummers were very good but then many were not. Recently, I helped judge a very interesting contest in Altus, Oklahoma, sponsored by the Lions Club and managed by Mr. Virgil Tucker, director of instrumental music in the Altus city schools. There were about twenty-five bands gathered for the day's festivities which included contests in all phases of solo work. Here, I found much of the same drumming faults as in our own contest—faulty hand positions and faulty stick-holding. The art of good drumming nowadays comes from the free use of the sticks and we think of good drumming today as that which is free from any cramping style. A rather stiff, club-like grip was, indeed, the manner of holding the sticks in the early days of this country and before but, as drumming equipment has been developed, and articles too numerous to mention have been added, there must of necessity be some relaxation in the manner of playing. No longer is the prime purpose of drums military where power to drum out commands to be widely heard is the paramount thing. Today we aim toward smoothness and *finesse* in group playing and this requires a more delicate and faster manipulation of the sticks. Now, let us get away from the *pounding* and start *playing*. No band or orchestra director would tolerate for one minute the playing of a cornetist or clarinetist if he played as crudely as some drummers try to drum, and I say this in all kindness because it is the manner of playing which I have seen that makes me feel this way.

Drum Material

I have a most interesting letter from Henry Hocke of Winter Park, Florida, and the questions Henry asks are so pertinent that I want to repeat some of them here for the good of all. First, he asks about books or material for teaching the 26 rudiments. This is a most excellent request—in fact, we too often get too far ahead of the material we need to know best. I will attempt to give a listing of good and recognized books, and supplementary material. I realize

all too well that an attempt to list *all* books will not be successful but I will list several and ask that if any books not listed are brought to my attention, and I can see a copy of the book, I will gladly include it on the next list.

Books on general drumming instruction include: Haskell W. Harr Drum Method; Wm. F. Ludwig Complete Drum Instructor; The Moeller Book for Drums; Rubank Method, Elementary, Intermediate and Advanced; All American Drummer by Wilcoxon; Drum Method by Wilcoxon; Swing Drumming by Wm. F. Ludwig, Jr.

Supplementary material which I have found very useful and valuable includes: NARD 150 Rudimental Solos; Three R's for Snare Drum by Ostling; Strokes and Taps by Claggen; Modern Drum Studies by Sternburg; Military Drum Beats by Stone; Rudimental Swing Solos by Wilcoxon; Fifty Rudimental Street Beats by Wilcoxon.

Continuing Henry's letter, he says: "A friend and I got a first division in the district contest for our snare drum duet *Admiral Dewey*. On our adjudicator's

comment sheet there is a space for the grading of the position of your sticks. Just what is the right position? Such as the angle and the distance apart of the tips. And under solo interpretation they have expression, phrasing and dynamics, just what do they mean?"

You are to be congratulated on your one rating and if a 1st division means what it is supposed to mean, you have really done a superior job. When facing the drum, the sticks should be at an angle of about 90 degrees with each other; the left wrist or hand higher than the right, and the tips of the sticks not more than an inch apart—in the center of the drum. If you will lay a half-dollar in the exact center of your snare drum and draw a circle around it, you will have an excellent playing spot. Do not play outside of this spot.

By *expression*, is meant the feeling or emotion which the player puts into the piece. He does this through his *phrasing*—the artistic grouping and accenting of notes, and through *dynamics* which is the loudness or softness of playing. There should always be some variance of loudness and softness so that there may be a contrast. This prevents monotony.

In playing the drum the movement of the wrists and arms depends upon the amount of power and showmanship desired or necessary. For light playing it may be necessary to move only the wrists but for bigger heavier strokes it becomes necessary to move the entire arm at times. In every case the movement should be a natural, smooth arm movement comparable to the need.

Some more interesting letters here, but they will be answered personally, and in this column next time. I hope every one had a most successful school year and let me hear from you during the Summer as often as you have this Winter.

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'Tis Summer Again

By the time this column reaches you another summer will be surrounding us. Students by the hundreds of thousands will be out of school. Included among them will be many hundreds of flute students. Some are Students and some are students? In what class are you? It is to be hoped that you—gentle reader—are to be classified among the former. If true, then you are going to put forth your very best effort to practice many more hours each day than would be possible when you are carrying many hours by the way of classes in regular school work. If it is at all possible for you to do so, then you are going to study with some really fine flutist teacher. Following such procedure, you will carry pleasant surprises to your music instructors, friends and family. Such activity will render to you too, much pleasure and happiness. Now, let us get going, do it now, and keep it up until the old school bell calls you back for more varied applications to the art of learning. For the benefit of those who must work without first class private instruction, we should like to offer to guide you to the

very best of our ability. In this respect, we feel that suggestions concerning studies and solos should come first.

Flute Studies

Note: Avoid selecting studies that are too difficult for you. Studies in about Grade I to III.

Flute Method Book I by Rex Elton Fair. This book starts out with simple whole note studies with fingering written over each new note as it is introduced. Never has an easier method of teaching the fingering been devised. Major scales up to and including four flats and four sharps are included. This book has long been a favorite with Music Clinics held in this country. Following that, or even to be used in conjunction, we recommend the Koehler studies, Books I and II. Supplementary studies by Andresen. Compiled studies Books I and II by Andersen, Koeh-

ler, Terschak and Gariboldi. Studies (18) by Berbigier.

Flute Solos Grade I to III Flute and Piano

Bourree, Woods Serenade, Menuet #2, Tarrantella by Rex Elton Fair. Scene from Orpheus by Gluck. The Butterfly by Koehler. Menuette by Kuhlau Andante Op. 86—Mozart. Adagio—Mozart-Lentz. Andalousse-Pessard. Six easy duets for two flutes (unaccompanied) by Andresen. Ditto by Gariboldi. Concert and Contest Collection. (New) Published by Rubank, Inc.

Flute Studies Grade IV to VII

Flute Method Book II by Rex Elton Fair. This method is truly a most favorite one for those who must work out difficult technicalities with no professional help. For the regular fingering, the same chart is used as in Book I. This same simple and easily read chart is used in this book to show all the trill fingering, and "Harmonic" Fingering. Major scales from A flat to C flat, E to C sharp. All minor scales, arpeggios including Major, minor, Diminished and Dominant Sevenths are explained in a manner that makes them very easily understood. You will be happy with this method. As a supplement we recommend Selected Studies compiled by Voxman (comparatively new and published by Rubank). Koehler Book III. Famous Flute studies compiled from the works of Andersen, Bach (J. S. and W. F.), Beethoven, Locatelli and Debussy. Boehm studies Op. 15. The Modern Flutist including eight Etudes by Donjon and thirty Caprices by Karg-Elert.

Flute Solos for Advanced Students

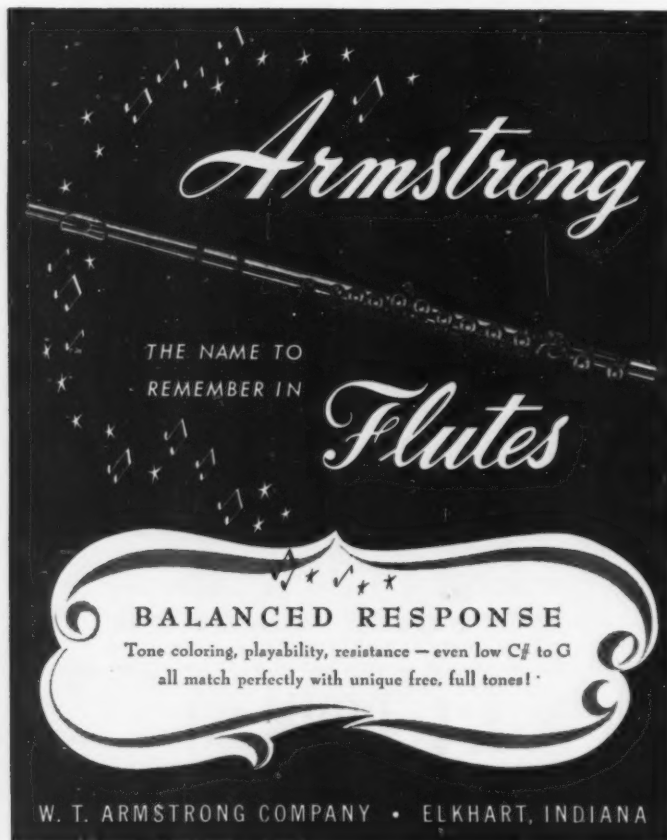
Ghosts of the Pecatonica and Via Crucis (latter unaccompanied) by Rex Elton Fair. A Concerto, a Sonate, and one Sonate (new) for two flutes and piano, by Quanz. Pub. by Bettoney. Bach Sonates Nos. 1 to VI. Handel Sonates I to VII. Andante and Scherzo by Ganne. Enesco has given us Cantabile et Presto that is most charming. Concertos by Mozart, one in D and another in G. If there is a fine harpist in your community you would enjoy the Mozart C Major Concerto for Flute, Harp and Piano or Orchestra. Then there are seven books called the Pleasures of Pan. In each of these books will be found solos (most of them originally written for the flute) that will appeal to young flutists and highly accomplished ones alike. It is of course less expensive to buy your solos in book form, even though you may feel that there are a few in each book that you do not particularly care for. Except for the Via Crucis, all music listed under this heading include piano accompaniments.

Flute Recital in Boston

It was on Thursday evening May 12, 1949 that the Wm. S. Haynes Co. of Boston, Mass., presented—at the Boston Conservatory Auditorium—

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Thomas Benton

as Benton in recital, there can be no doubt. Mr. Benton won a scholarship in the Paris Conservatory, and Boys and Girls! that is really something. However, before going into detail concerning the recital, we should like to tell you something of Georges Laurent.

He was born in Paris, France. At a very early age he was told that his country would eventually demand from him two years to be given to army service. Because of his artistic inclinations and natural love for people, he decided that he could best contribute in some form of music. He decided to play flute in the Military Band. His first instrument was of wood, having all of seven keys. It seems that—at least for him—there was no flute instructor to be had. Consequently, he secured a copy of "Methode de Flute," just like we have advised you to do. For the first nine months of that year he found that he could practice but a few hours each week because of his obligation to general school studies. When vacation time arrived he packed up his little wood flute and presented himself to that long to be remembered flutist and composer—Phillippi Gaubert. Note: Sounds like something you just read as coming from your columnist, doesn't it? Well and anyhow: Gaubert could not help being amused because of the appearance of this little eleven year old boy with his seven keyed flute, but he was sincerely interested in helping him. It was very soon that his new student Georges came into possession of a beautiful silver flute.

After three years of concentrated study and practice, Gaubert felt that he should be recommended to the great Paul Taffanel at the Conservatoire de Paris.

Upon entering the Conservatoire a contest was held before the Director and the Faculty. Two students were admitted and our friend Laurent was one of them. His first reward for faithful study came when he was offered the opportunity to play with the Colonne Orchestra in Paris. Next he entered the Monte Carlo Symphony Orchestra under the direction of Louis Ganne. Note: Ganne was so gracious to our Flute Playing Fraternity as to leave us that lovely solo for Flute and Piano "Andante et Scherzo." Following that he gained the position of first flutist with the Societe des Concerts du Conservatoire de Paris. With this orchestra he was sent on a tour of America. At the close of that tour, Rabaud, conductor of the

Boston Symphony Orchestra, asked him to come to Boston. He has, since that early date, been First Flutist with that leading organization.

Mr. Georges Laurent offers—as a reason for his phenomenal success—this easily understood statement in these simple words: "It is all due to constant, intelligent and assiduous study." SO! It is little wonder that the Boston Post of Friday May 13, 1949 could say this of his student.

Thomas Benton

Rare indeed are the opportunities to hear a flute recital and needless to say such a recital is fraught with the danger of being dull and monotonous. That last night's debut-recital of Thomas Benton on this instrument was an unqualified success was due as much to his artistry as to his virtuosity. Mr. Benton performed before a large audience in the new auditorium of the Boston Conservatory of Music.

The flute, normally cool and passionless in tone, is essentially a lyrical instrument. However, in the hands of an artist it is capable of expressing moods, emotions and feelings that one naturally associates with the more prima-donna instruments, such as the violin or piano. Mr. Benton chose a varied program. He performed the profound Sonata in B minor of Bach, the spritely yet wickedly difficult Sicilienne et Burlesque by Casella, and the Mozart Concerto in D major before intermission. The second part of the recital consisted of shorter works of Gaubert, Debussy, and Dutilleux.

One is a little on guard when the printed program itself announced that the performer is a virtuoso. However, after the first number it was evident that the artist has every right to bill himself as such. Mr. Benton plays with flawless technique, impeccable intonation, and musical imagination. His modulations from the softest pianissimo to the loudest fortissimo can serve as models to students of the flute. Here is a soloist in the great tradition of the late and celebrated George Barrere.

The accompaniments of Dolores Rodriguez (who incidentally has made quite a name for herself as a flute accompanist) were excellent. They fused completely into a perfect ensemble.

Our Columnists are at your service, to help you with your problems, answer your perplexing questions. Write to them.

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How to Play the Violin

Strings

"The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,
University of Michigan, Ann Arbor, Mich.

The study of the Strings is filled with one fascinating thing after another. And the steps to artistry are so logical in their sequence. Take, for instance, the development of the ability to draw a fine, legato tone with the addition to it of the beautiful "color" produced by the variation therein of the dynamic content.

First, we must achieve a *straight* bow-stroke as we are prone to call it. The fact that it is impossible for the player to draw his arm "straight" and produce a straight stroke upon the violin at the same time is seldom either noticed or taken into account in teaching this fundamental. Actually, the drawing of the bow is a complicated (mathematically) set of circular motions. In actual practice it is not difficult if the player will reach to the front with his bow-arm as he approaches the tip of the bow in the down-bow stroke. This necessitates an outward curve of the player's arm on the down-bow stroke near the tip of the bow, if impeccable straightness is to be achieved.

Secondly, having with diligent work and interest accomplished this bit of technique, the student begins to study to equalize the speed of the stroke, and to equalize the pressure of the bow. Once these two factors are even and steady the student begins to notice that equalization of pressure will not give a perfect tone,—it produces only a *steady* tone. He finds that with equalized pressure on the bow his tone is steady but softer at the point of the bow than it is at the frog. He must therefore next learn to add pressure as he approaches the point of the bow and to play a little lighter as he comes toward the frog of the bow.

At this point the student begins to have a really legato sound in the tone of the single bow-stroke. It is steady; continuous throughout the one bow-stroke, and with a steady dynamic which shows no fluctuations.

Next comes the desire to make a flowing legato from one bow-stroke to the next without letting the change of stroke sound. This is the third step. Physically, this is probably an impossibility. For physically, the bow is *pulling* the string on the down-bow and *pushing* the string on the up-bow. The resultant sound-wave therefore changes phase with every bow-stroke. But just as a pendulum can change its swing from right to left without a jerk, so the player can change his bow smoothly from one direction to the other. The physicists tell us that actually the pendulum comes to a moment of pause at the end of its swing. Our eye however does not see any *stopping* of the motion. So it is with our ears when we consider the musical tone.

Physically, it may be an impossibility, but psychologically it is not. One can draw a tone which sounds continuous from one bow-stroke to another. The trick is

in not changing the direction of the stroke so rapidly that the string itself is "jerked" from one phase to the other. One has to sneak up on the change. Slowing the bow down before the change of stroke is made will achieve this. But to do this and preserve the dynamic quality of the tone, one must have achieved the ability mentioned in step two,—the ability to first equalize and then vary the pressure of the bow upon the strings. For, in approaching the tip of the bow, if the player slows down his speed of stroke he must gently add enough pressure to keep the tone at the dynamic level which is requisite at the time. This then becomes his ability to "spin out the tone" as Galamian, the great teacher, calls it.

Having accomplished this much the student may feel that he has the "mechanics" of tone under control. But now step number four: The musical quality of the particular legato he is using at the moment. For a musical tone to be musical it must lead somewhere. It must lead either toward or away from a climax, or it must lead to another tone of the same dynamic

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which in turn will lead somewhere. Melodically speaking the tone will probably not be completely static at any time. In accompanying passages of sustained tone the individual note or tone may quite conceivably remain static in dynamic for more than one bow-stroke. So the student must learn to vary his dynamic of the individual bow-stroke. This will concern itself with the ability to vary pressure, speed and distance from the bridge as the player draws his bow. Louder tones are played closer to the bridge.

The addition of the beautiful vibrato to the tone, together with this almost infinite ability to vary dynamics and tone-color on the stringed instruments places them head and shoulders above any other musical instrument except the human voice.

Certainly the road to artistry is long, —but its challenge grows up as the student grows up. So many times I hear the adult say,—"If I had only known about this when I was younger. I wanted to play violin,—(or cello, or whatever it was) but I had no chance. No strings were offered where I went to school."

How long will it be before Music Education really means that? How long will it be before Music Education means a three-way span: Chorus, Band AND ORCHESTRA!

Summer comes now. Perhaps some of you would be interested in playing Duets this summer. Here is a list in order of difficulty. The first-named are in first position.

Elaborate Music Plans for Univ. of Ill. Campus

Urbana-Champaign, Ill.—A variety of free musical programs has been scheduled at the University of Illinois School of Music in connection with the 1949 summer session, June 17 to August 13.

First event on the summer music program will be a concert by Bruce Foote, baritone, on June 23. The Kraeuter Trio, composed of Karl Kraeuter, violinist, Phyllis Kraeuter, cellist, and Grant Johannesen, pianist, artists-in-residence for the summer session, will present concerts on June 28, July 19, and August 2. Mr. Johannesen will give a solo program on July 5, and on July 12, the Kraeuters and other members of the summer music faculty will present an ensemble concert.

Other events on the program include the following:

July 1—Chicago Youth Orchestra.

July 8—Chicago Youth Orchestra.

July 26—Sonata Recital by Paul Roland, violinist, and Hubert Kessler, pianist.

August 9—Summer Sinfonietta and Choral Concert.

The Chicago Youth Orchestra, augmented by members from state-wide schools, will be on the campus from June 26 to July 9, as a laboratory group in orchestral techniques.

From July 10 to July 16 a special project orchestra, chosen in block membership from Class C and D. School of the State, will be conducted at the U. of I. School of Music. This project may be divided into two sessions, the second to be held July 17 to 23.

A two-week program, July 17 to 30, will be conducted on the campus for the Illinois Summer Youth Chorus. This Chorus, selected from schools throughout the State, will present concerts on

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Sonata for Two Violins.....Handel
Concerto for Two Violins.....Vivaldi
Duos ConcertantesDeBeriot
Duos for Violin and Viola.....Mozart
Double Concerto, for Two Violins...Bach
Duos ConcertantesSpohr
Symphonie Concertante for violin and
violaMozart
Passacaglia for violin and viola or cello
.....Handel - Halvorsen
Double Concerto for Violin, Cello and
OrchestraBrahms

The first five named are within the first and third positions. The next five take a fine knowledge of all the positions, and the last three are strictly for the professional-calibre of player.

So this winds up another year. May I thank you, Readers, for your fine interest this year and for your letters of comment and suggestion. They have been studied and appreciated. And if I may leave one word with you, above all others, it is this: Do all that you can to teach others respect for and appreciation of the Stringed Instruments, for without this the greatest heritage we have musically disappears from the world,—the Operas of the masters, the glorious "Messiah" and "Creation" with orchestral accompaniment, and the gigantic perfection of the symphonies of Beethoven and Mozart. It is a great heritage. IT MUST BE KEPT ALIVE!

July 22 and July 29. Immediately following the Summer Youth Chorus, the Illinois Summer Youth Band, similarly selected, will be on the campus for two weeks. A concert by the Band will be given on August 5.

Additional musical programs will be announced after the session begins. All summer session music events are open to the public without charge.

To Pick Baton Twirling Majorette Queen of U.S.A.

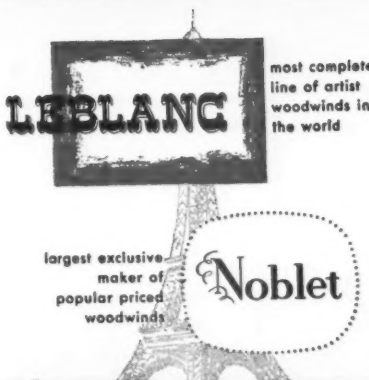
On July 30th the Champion 40/8 American Legion Band of Oil City, Pennsylvania, will sponsor a National Baton Twirling Majorette Contest which will be open to all High School and College Majorettes.

The winner of this contest will receive a FREE trip to the National American Legion Convention at Philadelphia and lead the 40/8 parade marching to the music of the Championship 40/8 Legion Band!

There will also be medal awards for first, second and third places! A special feature of the twirling contest will be a honorary award to the winner; perhaps the highest title obtainable in twirling; namely, "BATON TWIRLING MAJORETTE QUEEN OF AMERICA." This award will be presented by Maynard Veller, well known baton twirling authority.

There will be several classes of competition, including a contest for male twirlers in addition to the above features! For further information write Contest Chairman, Maynard Veller, 118 E. 7th St., Oil City, Pennsylvania. This National Baton Twirling Contest will be held in conjunction with a gala musical spectacle "NIGHT OF MUSIC UNDER THE STARS."

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How to Play Cornet, Trumpet, Trombone

I Teach the Solo Brass

By B. H. Walker

Chattanooga, Tennessee



Greetings, Brass Friends! Vacation time is here. Let me take this opportunity to wish for you a very enjoyable summer. With your many pleasures of camping, swimming, and other summer activities, here's hoping you will also include a considerable amount of musical activities, including at least one hour of daily study and practice on your instrument.

State Competition Festival

The SCHOOL MUSICIAN has always kept our readers informed with interesting accounts of the various state festivals. The State Competition Festival for Tennessee was held April 22 and 23 at Murfreesboro. Mr. Joe Van Sickle, Festival Manager, did a fine job of scheduling more than 300 school soloists and small ensembles and more than 40 school bands. My Central High School Band Department entered 19 different band, solo, and small ensemble events, including trombone solo, baritone solo, bass solo, French Horn solo, alto saxophone solo, two cornet solos, drum solo, two baton twirlers, trombone quartet, brass quartet, cornet quartet, cornet trio, brass quintet, brass sextet, drum quartet, concert band and marching band. We emerged with a Superior rating in 14 of these events including a Superior for our concert band in Class A competition. The other five events received rating of Excellent.

Questions and Answers

Question: How may I learn to double tongue and when should I use this kind of tonguing?

Answer: The first note in double tonguing is attacked with the tip of the tongue in the usual manner as in pronouncing the syllable "tu" or "ta", while the second note is produced with a stroke of the back of the tongue as in pronouncing the syllable "ku" or "ka". Practice saying the syllables "tu-ku" or "ta-ka" over and over letting the tip of the tongue come forward to the tip of the inside, lower edge of the upper teeth to pronounce "tu" or "ta" and then let it re-ascend in the back as you pronounce the syllable "ku" or "ka". Next practice producing these sounds on your instrument slowly until the sounds are even and clear and then gradually increase the speed as the tongue becomes more accurate.

Double tonguing is used in playing sixteenth notes and other technical passages when the tempo is too fast for single tonguing. It is also used on other occasions where brilliance and speed are desired.

Question: What is fan-fare or utility tonguing and when is it used?

Answer: This is a type of tonguing used in playing triplets when they are too slow for triple tonguing and too fast for single tonguing. It is especially useful in playing fast 6/8 marches. Fan-



Trombone quartet from Central High School Band received a First Division (Superior) rating in the State Competition Festival at Murfreesboro playing a unique arrangement of "All Through the Night." The quartet is composed of (l to r) Warren Bibey, first trombone; Carol Burns, second trombone; Director Walker; Paul Whitehead, fourth trombone; and James Coulter, third trombone. The State Festival was this group's first entrance in any contest.



This Brass Sextet from Mr. Walker's Central High School Band received First Division (Superior) rating in the State Competition Festival at Murfreesboro April 22, as well as a Superior in the East Tennessee Festival April 1, playing "Soldier's Chorus" from Faust by Gounod. The personnel of the Sextet is (l to r) Warren Bibey, trombone; Jack Vincent, French Horn; Jerry Hubbard, baritone; Clyde Chauncey, tuba; Director Walker; Bill Smith, second cornet; and Antonio Holland, first cornet.

fare tonguing consists of tonguing triplets with the enunciations "t" "k" "t", "tu" "ku" "tu" or "ta" "ka" "ta" with the "k" "ku" or "ka" on the middle note of the triplet instead of on the third tone as is the case in triple tonguing.

Question: Are there any methods or studies published for learning triple, double, and fan-fare tonguing?

Answer: Yes, there are several worthwhile studies or methods for study on this phase of playing. A few are:

Jaroslav Cimerá's "Triple Tongue Course of Studies for Trombone and Baritone" with recordings to demonstrate, published by the author at 819 Home Avenue, Oak Park, Illinois;

August H. Schaefer's "The Professional's Key to Triple, Double, Fan-fare Tonguing" published by Fillmore Music House, Cincinnati, Ohio;

Edwin Franko Goldman has also published a method for study of double and triple tonguing;

Herbert L. Clarke's "Characteristic Studies (Third Series)" for cornet furnishes excellent studies of this kind and also many fine solos employing this tonguing.

"Arban's Complete Method" contain many pages of excellent studies on both triple and double tonguing.

For others, see my column on the study and use of triple tonguing in the February, 1949, issue of *THE SCHOOL MUSICIAN*.

Question: I am having trouble learning the lip trill. How is it done?

Answer: The lip trill is a fast trill executed by use of the lips and the back of the tongue working together. It is done without the use of the valves by slurring intervals which have the same valve combinations. Patience and slow practice are necessary and the periods of practice should be very short, followed by long rest periods, due to the strain on the embouchure demanded by this kind of practice. The low note is produced with the tongue in the usual manner as in pronouncing "ta". The higher note is reached by raising the tongue and by raising and contracting the lip and cheek muscles as in pronouncing "te".

Question: I am planning to be a professional trombonist and am interested in

serious music of the symphonic or classical variety. What clefs will it be necessary for me to learn and what method book teaches these clefs?

Answer: Besides the bass clef, which you probably already read, you should learn to read the alto clef, also the tenor clef as the cello player reads, B \flat treble clef such as the cornets and clarinets read, the C treble clef such as the violins and flutes read. I would advise you to learn each new clef as a clef and not as

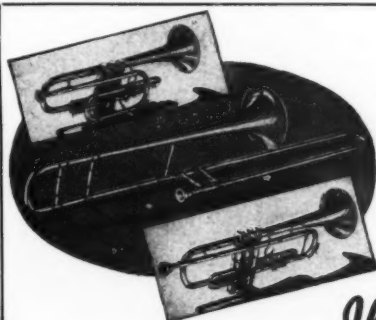
a transposition from bass clef as this is often confusing. Simone Mantia's method book, "The Trombone Virtuoso", published by Carl Fischer, covers the study of these trombone clefs very progressively.

Question: How is flutter tonguing learned?

Answer: This is chiefly a jazz trick; however, it may be used otherwise occasionally. It is a rapid fluttering or trembling sound produced on a wind instrument which sounds similar to a tremolo on the violin. It may be learned by starting a tone in the usual manner and then quickly withdrawing the tongue from the attack position and letting the tip of the tongue roll against the roof of the mouth near upper inside gum line directly behind the teeth, as you roll the sound of "r" in "trrrrr", making the tip of the tongue flutter to sound like a piece of paper caught in the wind.

Another way is to withdraw the tongue after the attack and suspend it in the mouth midway and make it sound like a stiff starched handkerchief fluttering in a breeze. Some start the sound by a gargling effect in the throat begun with the soft tongue attack of "d" in the roof of the mouth and then continue a gargling effect as in the sustained syllable "dooooo".

Flutter tonguing is often difficult to learn and requires patience and experimental practice. It is usually indicated in written music with the words "Flutter Tongue" followed by a long wavy line over the notes. An example may be found in the cornet solo of Henry Fillmore's "Military Escort in Five Ways". Many modern composers, such as Morton Gould, make use of this effect in their compositions.



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How to Play the Double Reeds

The Double Reed Classroom Bassoon . . . Oboe

By Bob Organ
1512 Stout St., Denver 2, Colorado



Referring to the May 1949 issue of The SCHOOL MUSICIAN, Double Reed Classroom column, we promised to continue the subject "AWKWARD FINGERINGS". Most of you have no doubt been experimenting a little on your instrument. Perhaps you have discovered something of value—we hope so. Perhaps some of the suggestions haven't worked out at all. There are no two instruments alike, so as stated, the reactions of these hints are not all the same.

In checking back to last month's issue. Illustration 1). Playing low G, first line bass clef, with the thumb pad down. This can be used on most all Bassoons and it helps, especially in slurred passages.

Example 2). First let us correct a typographical error. I asked you to "play from low C slurring up to G by raising only the thumb pad and the low F key; keeping all of the left hand down". In the issue it read from low G up to G which could have no connection with the lower keys of the left hand.

NOTE—As long as I've been writing for The SCHOOL MUSICIAN, this is the first error I've found. Many thanks to our good friend Bob Shepherd for correcting so many of my errors in writing and I do make them plenty.

The only way to find out what can be done in following the principle of this paragraph is to experiment and learn to know your own instrument. There are some things that can be done on every Bassoon.

Paragraph 3). In the middle register—as stated in the May issue, the use of keys to slightly change the pitch of certain tones will have to be worked out on the individual instruments as the reactions are not the same on all Bassoons. If your instrument is reasonably in tune within itself there is little need for this sort of practice. However, I've played on some instruments whereby something had to be done in order to play them in tune. Should you have an instrument of this type, it can be tuned to your way of playing. Be sure to have an expert do it—one that understands the harmonic construction of the instrument. Otherwise you will have troubles.

In the upper register Paragraph 3), it isn't so much the question of tuning as it is the opening up of certain tones in sound. There are some of the upper tones that play very thin in sound and by adding a key the tone will open up and balance with the rest of the register. This can normally be done by the use of either the low D-flat or low E-flat keys, left hand little finger. This will also vary on different Bassoons.

Paragraph 4). High A, one octave above fifth line base clef. Before considering this let us go on to Paragraph 5), so that we may understand the two sets

of fingering for the tones F-sharp, G, G-sharp and A, in the high register.

The employment of Set A should be when not going higher than A. When we are confronted with a high B-flat, then of course, Set B is the better by far, be-



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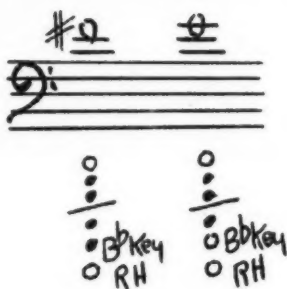
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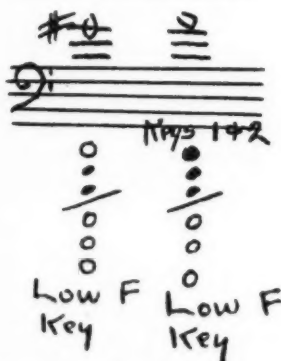
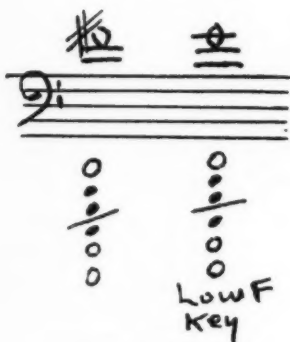
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Set A



Set B



Keys 1 & 2 will apply to both (1) and (2) while (3) will be played with key 3, left hand thumb.

It will be noticed that the (1) fingering can be considered as belonging to Set A. (2) would belong to Set B. (3) should be considered as Set C.

cause of the employment of the low F key. When High A is in connection with high B obviously Set C is the better.

Now if you will check back to Paragraph 4), you can readily see what I have in mind and it will be very clear to you.

Paragraph 6). I think this paragraph is self explanatory in the May issue.

Paragraph 7). In extremely fast passages when E third space is connected with F-sharp fourth line returning back to E, the thrill key—third finger left hand added to E will make an F-sharp for you.

Next we have B to C-sharp just above the staff. The C-sharp can be made with the 1st and 2nd holes left hand, 1st hole right hand. This eliminates the use of the keys, left thumb, placing the change of fingers into one hand.

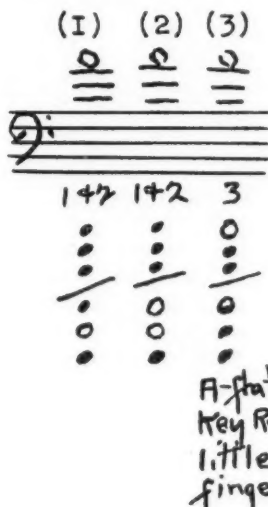
F to G above the staff. The principle here is the same as E to F-sharp in the staff. When the tones F-G-F come in rapid succession the thrill key added to F makes a very good G.

Paragraph 8). Harmonic fingerings are used to good advantage, especially in slurred wide intervals. D just above the staff is one in particular. Slurring from F, fourth line, up to D or from most any tone below the F slurring up to D—the D breaks slowly. In using the harmonic fingering for D you will find it will slur readily. In case you don't know the harmonic fingering for D, here it is—Left hand holes 1, 2, 3, C-sharp key left thumb, right hand holes 1, 2, 3. Should this pitch sharp, add the low D-key, left thumb, to it.

C second space in the staff also has a harmonic fingering that can be used to advantage when connected with tones below the staff, especially slurred tones. This will vary on different Bassoons but the principle is the same. Play C below the staff—now raise the second finger right hand and you will play C in the staff. If this doesn't pitch right for you—open the first finger instead of the second.

Paragraph 9). A fifth line base clef has been in the past and I suppose will continue to be in the future a bone of contention for Bassoonists. It is the first overblown tone on the instrument. In other words, A first space and A fifth line are played through the same length tubing as the fingering is the same for both tones. This becomes true going chromatically up to D third line, giving us six tones played in the octave fingering with no help except a change in speed of air.

Some students have quite a little trouble



at first learning to play the upper tone of the octaves, especially the A. There are some ways of helping this situation. 1) You can make the octave break by flicking key 2, left hand thumb. 2) By taking the pressure off the first finger left hand (not open it but just cause it to leak air). 3) By adding low D-flat key, left hand little finger, and low D key, left thumb. In using any of these methods the tone will normally continue after it is once started.

After reading this issue you will probably be on your way to a vacation. Hope you have a grand one and will be seeing you again in the Fall. However, vacation time is good practice time and one can accomplish a great deal. So long for now and thanks for your many letters. Hope I haven't overlooked any.

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How to Compose and Arrange

The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music
Southern State Teachers College
Springfield, South Dakota

Practically every time I get into a discussion on the subject of band arranging with other band directors, sooner or later someone in the group will express dissatisfaction with the treatment that the horn parts are given in the average band selection. There seems to be a rather prevalent opinion that the horn should be given more interesting parts to play than the usual after-beats or inner harmony parts that are never of real melodic importance.

I must confess that I can sympathize with the directors on this matter. Most individuals in this world like to feel that now and then the work they are doing will stand out and attract attention. Grade and high school pupils in beginning bands are not exceptions to this general attitude. It was once said of one of our great men that he was not satisfied unless he felt that he could be the groom at the wedding and corpse at the funeral, in other words, at all times the center of attention.

I presume that it is because of the desire to play a leading part that so many students when asked to choose an instrument will indicate a preference for the cornet. They probably feel that by so doing they can ultimately progress to

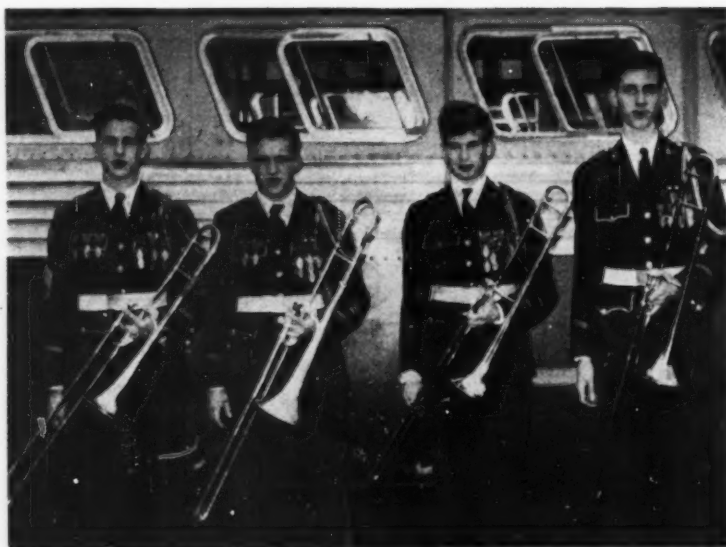
the first chair of the section and then carry the melodic leading parts.

Conversely, few students will express a preference for the mellophone or its rich uncle, the French Horn. The prospect of playing such a subordinate role in the organization does not seem to offer much attraction to the average beginner who thinks chiefly in terms of being able to play pretty or showy tunes.

In many respects the band is exactly like the football team. It is not possible for every man on the team to carry the ball at all times, sweet though it may be to find oneself carrying the pigskin across the goal line to the tune of tremendous applause from the spectators in the grandstands. The fellow that carries the ball needs plenty of support in the form of tackles, guards, etc. so that he will be able to get through that opposing line.

Similarly, the players in the band who carry the leading parts need plenty of support in the form of underlying harmony and rhythmic parts. Without this support there can be no unified band organization. Every man on every instrument has his part to play in making the organization a successful one. When anyone shirks his job, this weak-

They Slid Safely into First Place



Division One winners State Contest for Class B High Schools held in Canton in April was this trombone quartet of Quincy, Illinois. Left to right the boys are: Richard Rees, Norman Peters, Frank Lohman, and Ralph Thieman. They are an important part of the Notre Dame High School Band under the superlative direction of Carl Landrum.

ens the chain of the organization and thereby helps to spoil the general effect. However, life is like that all along the way. Those who can be depended upon to do a fine job in a subordinate capacity will ultimately be worthy of doing a fine piece of work in an important capacity, whereas those who can only be depended upon when in a stellar role are apt to flizzle out when required to perform a job of detailed character that momentarily seems to be lacking in glamour.

In band marches, after-beats have to be carried. Now, I know that there are directors who will say in answer to this, "Yes, this is very true, but why always make the horns do the job? Can't the second and third cornets now and then or even the trombones be instructed with this job? Give the poor horn player a break; he likes to carry the melody now and then himself."

More than many directors realize, band arrangers are striving nowadays to give the horn player a break and let other instruments carry the after-beat parts now and then while the horn player is given a chance to carry a leading melodic part or to assist in a strong counter-melody part. Arrangers are human. They realize that in order to keep the horn player happy and prevent his suing the director for a divorce from the horn section, they must make his part more palatable.

No one will deny that the noble French Horn in the hands of an expert player is a fine solo instrument, its mellow, rich and full tone will insinuate the finest melodic line of which any of the brass instruments, bar none, is capable.

However, arrangements are well aware that even today, in an era of outstanding bands and wind instrument performers, it is not possible to depend too frequently upon having even one or two horn players that are real musicians in the average band for which the arranger must score his parts. Too often, either the first or second horn parts will have to be carried by the mellophone or else the performers who actually carry these parts on the French Horn will not have sufficient playing ability to be able to handle the type of solo passages that the arranger would like to be able to delegate to them. It is for this reason that the baritone horn is so frequently given important counter-melody parts. Arrangers know that generally speaking they can depend upon having at least one good baritone horn player.

As far as after-beats are concerned, I

have always felt that the horn comes closest to having the right amount of dynamic intensity for this purpose. In my opinion, second and third cornets or trombones frequently fail when it comes to handling after-beats because they provide a too powerful or heavy tone. I feel that after-beats, like some small boys, should be present but not too loudly heard. Furthermore, when the solo cornet has the melody, as it so frequently does in the average march, the after-beats should not be carried by instruments of a too similar type of tone. For this reason, the horn with its less brassy type of tone is admirably suited for the purpose of carrying a subordinate rhythmic accompaniment part.

Likewise, when it comes to carrying the inner parts in solid chords of the type we meet with in so many band overtures, the horn seems to have just about the right amount of dynamic intensity to satisfactorily round out the harmonic structure in that middle register where a too heavy amount of tone supplied by heavier brass instruments would overbalance the chord.

I have heard the argument advanced that in street marches it is not even necessary to have afterbeats written in any part. The argument here is that the snare drums are capable of providing a sufficient amount of rhythmic accentuation. However, as yet I find myself unable to subscribe wholeheartedly to this viewpoint. The rest of the band, if not the people who march along with it, needs the support that horn afterbeats can give to the rhythm.

At present, it does not seem possible in band arrangements to give equally important parts to all the instruments and to date the horn player seems to be the scapegoat for all the arranger's headaches. Probably this should not be so, but I personally can't quite see why the doing of a fine job in a subordinate way most of the time in the horn section should not provide the player with the same inner feeling of satisfaction in his accomplishments as the playing of the solo cornet or clarinet part would.

At any rate the horn player is just as important to the whole ensemble as is the player on any other instrument. It is the task of the director to convince his band of this fact and to continue selling his beginning students on the idea that horn playing is a great accomplishment and honor. Approached tactfully, the successful director can lick the hesitation on the part of students to take up the study of the French Horn. He must do this if he is to have a well-balanced band with an above-average horn section.

.....

Well, here we are in June and another school year is over for most of us. September is still over two months away and yet it is not too early to begin planning for our fall program. To most band directors, fall means football games and consequent marching band maneuvers. This also may mean the necessity of making your own arrangements for special occasions. If you have any problems along this line, I will be glad to hear from you during the summer and to discuss them perhaps in an early fall issue of my column.

At any rate, I hope that all of our readers will have a most pleasant and profitable summer vacation and come back in the fall all refreshed and ready for another interesting year.

See you in September!

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How to Play the Accordion

Let's Teach and Use More Accordions In School Bands and Orchestras

By Anna Largent

213 Williams St., Aurora, Illinois

Vacation Time

June is here and brings to a close another school year, and also the last issue of *The SCHOOL MUSICIAN* until the opening of school in September. May I wish for you a very happy vacation.

I have enjoyed writing the accordion



Bobby Reccioni, Farmington, Illinois, is 15. Recently he performed *Pietros Concerto in A* with the Peoria Symphony Orchestra.

column, and hope you have gotten some help and ideas from it. Your letters were answered promptly, and will be glad to hear from you during the summer months.

Accordion Study

If you are a serious student, to what place in the accordion realms are you aspiring? Are you one of the army of accordion students who take lessons and when you have arrived to the place of a fairly good player, lay the instrument aside and join that vast throng of interested bystanders and spectators?

After a short vacation, there is no better time to study than through the summer months, when you are free from your regular school schedule.

Specialized Field

What can serious accordion study do

for you? Look into the specialized field and you find men and women with few exceptions arrived at their present status by hard thorough-going and diligent educational work, before they became specialized in any particular field.

You may wish to become a virtuoso, but did you ever stop to analyze that in choosing this special field, you must have a good general education and then prepare yourself by thoroughly mastering the accordion in its entirety?

Natural Qualifications

Let us look at the year just completed. On the opening of the school year, large numbers registered for preparatory training on accordion or other instruments. Many of these young people had excellent natural ability, which under intelligent and experienced instructors achieved distinction toward the end of the year.

At the start of the year there is no way of determining the relative merits of each pupil, but in a few months it becomes apparent that certain individuals display powers of gaining precedence over others and acquire leadership.

Others find it is an effort to practice, are soon outclassed, find themselves far in the rear, they do not display any power of endurance and prowess, so solve their problem by dropping out of the class.



She is only 10 but Maryln E. Seiler of Peoria, Illinois, is known to many through her radio broadcasts over WMBD. She is a pupil of Enrico Mastronardi, outstanding teacher and artist of the accordion in the Peoria area.

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Kathleen Schmeisser of Aurora, Illinois, pupil in the Sacred Heart School who has already made a name for herself at 11 years of age by playing at school functions, parties and the Aurora Tuberculosis Sanitarium.

The teacher can only guide and inspire the pupil toward the meaning of music, by teaching music as the composer wrote it, through personal thought and feeling, understand it, release it and play it to the best of the pupil's ability.

Success

Most young people are hero worshippers, seek social advancement, fame and fortune. There is no short cut to success, but by doing what you are best fitted for, to the best of your ability denotes success. Even though you may never become a great stage star, you may become a good teacher, conductor, composer or player.

Individual Capabilities

Spend your time this summer to become a first class musician. Aim to become generally educated, not only in music but in other fields of learning, before making up your mind that "Music" is your profession of the future. Theory goes hand in hand with practice, good training and general natural equipment.

Cease wishing for fame and fortune on the stage as this will come if you first prepare yourself for it. Make the most of your present opportunities as possible, and you are on the way to leadership and success. Let your teacher be your guide, appreciate all the effort that goes with giving a good lesson and you will reach your goal.

Questions and Answers

Dear Mrs. Largent: My sister and I play for Polish weddings and parties. We need music, please give names of suitable pieces. *Margaret and Mary S.*

Answer: Ignacy Podgorski Pub. Co., 2233 Orthodox St., Philadelphia 37, Pa. Polish Albums No. 1, 2, 3, 4.

Accordion Music Pub. Co., 46 Greenwich Ave., New York 11, N. Y.

Slovenian and Polish Dance Album by Edward Bronkoecki.

Polish Songs and Dances arranged by Jan Kloczek.

Vitak-Elsnic, 4815 S. Ashland Ave., Chicago, Ill.

International Polka Albums No. 1, 2, 3, 4. Polish Polkas, Bohemian Polkas, Lithuanian Polkas, German Polkas.

Dear Mrs. Largent: I am a piano and accordion teacher that goes to the homes.

The mothers usually stay in the room during each lesson. If I ask the pupil a question, the Mother will answer. What would you advise?—*Jeannie S.*

Answer: Explain to the Mother that the pupil's attention is divided during the lesson period and will understand his lesson better if he can take a lesson alone with his teacher, without interruption or outside disturbance. To be alone with his teacher makes for self-reliance, and not for something to lean on or look for sympathy. Parents should have confidence in a music teacher, just as they have in the child's school teacher. They cannot sit in school all day and watch over their child for fear he does not understand something. In fact he will get less out of a lesson with a parent in the room for he will feel "Mother will help me with the lesson and I won't have to concentrate so much."

Dear Mrs. Largent: We have a teacher who comes to our home and gives lessons to my daughter, and week after week will give her the same lesson of only a half page and very seldom a whole page. She is very disinterested in her lessons. Is this good teaching?—*Mrs. John K.*

Answer: Speak to the teacher, but not in the presence of your daughter. Parents should never discuss any fault they find with the teacher in the presence of their children, for that causes the greatest number of young people the chance of dropping their music or causing them to become disinterested. Some of our great teachers and educators never hear their students play the same work twice, for what they grasped in one lesson will show up in the next, but that is for more advanced pupils. A practice period should be divided into playing scales, pieces, technique exercises, reviewing and memorizing a solo. Taking lessons should be fun and polishing that lesson up during the week should be fun also, as sometimes saying the word "practice" irks the pupil.

Dear Mrs. Largent: I have been playing and studying the accordion for five years, am now a junior in high school. Have been in many recitals and play many classical arrangements, but am becoming disinterested as Mother says I am getting nowhere, so before I stop my lessons will ask your advice. Mother would like for me to play on television or stage show. How is it possible to get on? We talked to my teacher and he said it is one chance in 64 million to get on the talent shows. He says they choose one out of thousands of auditions. Please let me know how to get a chance on these shows. I really like to play but Mother says I must get some place. I am so mixed up and unhappy as I used to enjoy my lessons and playing at recitals. Please answer how to get on those shows.—*Joan R. H.*

Answer: Your letter is very interesting and perhaps there are many more young people who have this same problem, which really is not a problem at all, but is a problem of over ambitious Parents. In the first place if you drop your lessons just what place are you going? Certainly if you wish to get some place, it won't happen by stopping your lessons. Why not worry more about being an honor student in high school, finish your general education with honors and all the extras will be added to it? Your teacher is absolutely right, there are millions of good musicians on every instrument including accordion. In your school bands there are exceptional instrumentalists, but do they worry about stage shows, than why all this mental strain by accordionists? In five years you have barely scratched the

Please turn to page 42

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Band Music Review

Every Number Reviewed in this Column has been Read, Studied, by our Own Band, is accurately Graded and Described.

By Richard Brittain

**Materials Instructor and Concert Band Director
VanderCook School of Music, Chicago**

E. Easy. M. Medium. D. Difficult
ENCHANTED LAKE, (E) Clair W. Johnson. An easy melodic overture that offers no technical problems for a young band. The number is in Eb and Bb and is a broad flowing type number. Top note for the solo cornet is an occasional "A"—with the top note for the clarinet being a "D" which keeps the register within the scope of an easy overture. One passage is marked MM 126 but is technically easy—a broad movement concludes the work. Belwin Fl Bd \$3.50. Sym \$5.00.

NARCISSUS (M), Harold Walters. This old standard number has been redone in the modern idiom by Mr. Walters with excellent taste. The number is not technically difficult but requires precision from all players as different sections move against one another. Measure 42 introduces a blues mood that is quite effective at even a slower tempo than marked. Horns and trombones have a melodic passage at measure 50 that offers a rich sounding section. Trombone gliss. are used with taste in the closing measures of the number. The selection requires only about three minutes to play and I urge you to program this number on your next concert as I'm sure it will be a hit. Rubank, Fl Bd \$2.25. Sym \$3.50.

ENCHANTED PRINCE (E), Harold Johnson. This nice little overture is based on tale of the Beauty and the Beast and is well done. The mystic-heroic scene of the introduction, the kindly charm of Beauty, and the hideousness of the ugly Beast are described in turn. The overture is a broad flowing melodic type with no

fast moving passages. Easy cadenzas are introduced for the flute and clarinet. We found this to be an enjoyable number and think it will be a popular contest number for next year. C. F., Fl Bd \$4.00. Sym \$6.00. A full score is also available with this number.

MOODS INTERLUDE (M), Herbert W. Fred. A short number that is not difficult but requires accurate reading of accidentals on the part of the performers as the music is impressionistic and wanders in tonality until in the final measure reveals itself in F major. The composition is a broad slow moving number that demands no harsh or explosive attacks. An excellent number for teaching a band to sustain notes and play legato. FitzSimons, Fl Bd \$3.50. Sym \$5.00.

THREE TRUMPETERS (MD), Agostini, arr. Bainum. A brilliant trumpet trio for three good performers. The opening measures are fanfare in style followed by a legato andantino passage that is quite melodic. The band, needless to say, must keep its volume under the soloists. Letter B introduces a brilliant trumpet tongued passage against a melodic smooth woodwind tone line that gives a good effect. The allegro is polka in style and ends brilliantly. Belwin, Fl Bd \$4.00. Sym \$6.00. Trumpet trio with piano can be had for \$1.00.

FROM THE SOUTH (M), Isaac and Lillya. This overture utilizes the melodic and rhythmic elements of spirituals, drawing upon these well-known themes: "Go Down, Moses", "Peter, Go Ringa Dem

New Uniforms, Best Band Tonic



In the January SM, page 9, you saw the clarinet section of the Conrad, Montana, High School Band, accompanying Bert Skakoon's article on Band Constitution. Director Bert couldn't send a full band picture because they didn't have enough uniforms to go around. Here's how that fine band looks today in beautiful new regalia recently received. Morale went up 60% and when the swank band gave their dress parade down Main Street the town's population was happiest of all.

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Bells, "Steal Away", and "Joshua Fit de Battle of Jericho". An excellent program number that weaves together the hymns and work-chants of the Negro. Markings for mutes and brasses in hats should be observed for the best effect. *Mills, Fl Bd \$1.07. Sym \$6.00.*

GYPSY LIFE OVERTURE (M), Clifford Barnes. The overture is based on music of the Hungarian Gypsy character. The opening adagio depicts the gathering of the Gypsy clan in their colorful raiment and arrival of the Gypsy musicians, who play a new theme leading the Allegro (Czardas dance), which should be played as fast as possible. The andante represents a love song, sung by a dashing Gypsy Prince to a lovely Gypsy Princess. The full band repeats this theme in a waltz-like tempo followed by the pleading baritone solo (Gypsy Love Theme). Assuming the princess has consented, the Andante suddenly moves into the Allegro and the overture comes to a close with a gay burst of festivity. This fine number will be a welcomed addition to your library for program or contest use. *Ludwig, Fl Bd \$5.00. Sym \$7.00.*

As our "All Time—Old Time" suggestion of the month, I would like to recommend "A Childhood Fantasy" by C. P. Lillya. This number will be the delight of all should you program it. The selection is full of childhood melodies such as "London Bridge Is Falling Down", "Round the Mulberry Bush", "Chop Sticks", "Rockaby Baby" and many others are included to the delight of all. A good band with full instrumentation is desired for full effect. *Witmark, Fl Bd \$5.00. Sym \$7.00.*

Summer Workshop in Music Education at Boston Univ.

Boston, Mass.—An intensive course of training for music educators will be offered for the second year at Boston University's six-week workshop in Music Education, July 11 through August 19. Presented by the Boston University Summer Term in cooperation with the University's College of Music, the Workshop is under the direction of Prof. Warren S. Freeman, professor of music at Boston University.

An enrollment of more than 100 teachers and music supervisors from all parts of the United States are expected at the summer program which will be highlighted by a visiting faculty of 30 outstanding lecturers. In addition to daily discussion sessions and forum lectures, the Workshop will conduct instrumental clinics and visitations to Boston concerts.

Among the guest lecturers at the 1949 Workshop will be: Dean John W. Beattie, Northwestern University; Prof. Harry R. Wilson, Teachers College, Columbia University; Mr. C. V. Buttlerman, executive secretary of the Music Educators National Conference; Dr. Lara Hoggard, Choral Assistant to Fred Waring; Dr. Russell Morgan, director of music, Cleveland, Ohio; Miss Helen S. Leavitt, director of music education, Wheelock College; Prof. Percy Graham, Boston University college of music; Dean Donald D. Durrell, dean of the Boston University school of education; Miss J. Lillian Vandever, author of children's songs; Mrs. Edna W. Doll, instructor in Rhythms and Dancing, East Orange, N. J., and Mr. Ralph Schoonmaker, director of music in public schools, Medford, Mass.

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Discrepancies in Wind Instruments

(Begins on page 10)

small wonder that the following conversation took place early in the nineteenth century in the Paris Conservatory. Cherubini, the director, and Berloiz, a student, were listening to a concert by the Conservatory orchestra. Some passages in the woodwinds were badly out of tune, Berloiz, a flute player, recognizing the cause of the discord, commented despairingly, "What is worse than a flute?" "TWO flutes!" was the laconic response.

Improving the Flute

Perhaps Theobald Boehm of Munich heard of this conversation. At any rate, he started work at about this time to see if he could remedy some of the defects of the flute. He did not succeed in the work which he undertook, but he did construct an entirely new instrument—the Boehm Flute. It had the same length as the old flute, but it had much more sonority, and the fingering was so much different from that of the Meyer that there was not much resemblance between the two instruments. But the Boehm flute cannot be played in tune any more easily than the old flute, and no improvement has been made upon it during the past century. The only way to play flute notes in tune is by the system used with brass instruments, by the use of lips and breath control.

Instruments of the woodwind family are all constructed on one principle. The length of the pipe with all holes closed is the fundamental note. Higher notes are produced by shortening the tube. The tube is shortened by opening the holes chromatically, a half step at a time, and that forms the chromatic scale. After the first octave, the next higher octave can be played by changing the lip pressure, still using the same fingering, or by opening the register key. The clarinet changes registers by twelfths instead of by octaves, but the principle is the same. Of course we will all agree that there are auxiliary fingerings, or, as some call them, redundant, extra, or fake fingerings.

It is not only the scale of nature, as well as the adjustments of valve lengths, breath and lip pressure, which makes correct intonation on wind instruments a precarious and hazardous undertaking. There still remains one other major source of deflection from pitch—temperature. In all wind instruments the pitch sharpens the longer the instrument is continuously played.

Pitch is controlled by density as well as length of air column, and the warmer the air becomes, the less dense it is. Therefore the pitch sharpens because the pipe length is constant, but the air column in the pipe becomes progressively less dense the warmer it gets, and the longer the instrument is played.

The air in the room also gets warmer as the rehearsal or concert lengthens, and heat depresses the pitch of strings, especially if the air is moist. In the woodwinds, the part of the tube nearest the mouthpiece is warmest; consequently the tone holes in the upper part of the tube are most difficult to keep in tune. This, of course, does not happen with brass instruments, because the notes are partials of the vibrating air column, not fundamentals, as in the woodwinds.

The Sackbut's Proclivities

What has been said above about the trumpet and flute applies with equal force to the oboe, the piccolo, the flûte, the clarinet, the bassoon, the saxophone, the tenor, the mellophone, the baritone, but not the sackbut or trombone (slide).

That is the one perfect instrument we have "in captivity". The sackbut is merely the name under which for many years the slide trombone masqueraded. This instrument, in the hands of an expert, can be played in perfect tune, on any note which the instrument is capable of sounding.

Contrary to public opinion, there are no notches on the slide to help a player to stop at the correct position; and it is because of the infinite number of positions possible as regards the slide that it can be played in perfect tune without the least need of tempering by use of lips and breath. The truth of the matter is that the slide trombone can be played in perfect tune at any time, under any conditions, in combinations with any other instrument, or combinations of instruments—high pitch, low pitch, natural scale, tempered scale, mean tone scale, or quarter tone scale.

It might be interesting to note here that Conn a few years ago experimented with a slide cornet, played exactly like a trombone, with the somewhat reduced proportions for the seven positions. It is also wise to note the favorable comparisons between the violin and the trombone. Both have positions, both have seven positions, harmonics, and double stops can be produced by both, and somewhat the same method of producing vibrato is used. That is, involvement of pitch deviation by fingers, hand and wrist.

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FOR SALE: 50 Band uniforms, caps, coats, trousers and black Sam Browne belts. Black with orange trim. In fair condition. Sample on request. Write F. A. White, Supt., Algoma Public Schools, Algoma, Wisconsin.

See Next Page for More Interesting Bargains

The Little Symphony Orchestra at Virgil Junior High, Los Angeles



You hear a lot of talk these days about whether the United Nations can work. There are those who say people of different color and nationalities can't ever hope to work out their problems harmoniously. To those who think so pessimistically, I'd like to offer some refreshing evidence that the idea isn't so tough after all.

Right here in Los Angeles is a happy, successful example that has been developed through nothing more than hard work and attempts to understand the other fellow. The group I speak about

is a marvelous group of amateur musicians—youngsters who make up the Little Symphony Orchestra at Virgil Junior High School at 152 North Vermont. Here, in the melting pot of the area's diverse districts, has sprung forth an amazing example of what can be done when young people anywhere understand each other. And the music produced by these boys and girls, just barely in their teens, is out of this world.

You'd Never Believe It
I'd heard about this unique and

talented group of youngsters, and recently I actually heard it for myself at an assembly program preliminary to the school's big Spring Music Festival program. The richness of the music left me applauding as loudly as the assembly hall full of enthusiastic schoolmates. I had to keep looking at the eager young faces in the orchestra to realize that this was not a professional symphony—nor a college orchestra—nor yet even a senior high school organization—this was the orchestra at Virgil Junior High School.

Classified Continued

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FOR SALE: 30 Band uniforms, heavy, black trimmed with red, complete with caps and belts. Only slightly used, fine material, good shape. Various sizes, price \$150.00. Carroll H. Copeland, 38th Infantry Division Band, National Guard Armory, Muncie, Ind.

FOR SALE: Seventy (70) band uniforms, forty (40) of which are in very good condition. Military style, Sam Browne belts; colors, navy blue trimmed with gold. Uniforms for inspection to responsible parties. Contact: Flora High School; Rex W. Dale, Principal, Flora, Illinois.

(SIXTY) Navy blue band coats, caps, belts, excellent condition, \$240.00. **(20)** Blue band coats \$30.00. Thirty new purple gold mess jackets. Small sizes, \$50.00. Forty new red gold band jackets \$160.00. Fifty white Palm Beach coats \$50.00. Twenty new blue coats (juveniles) \$40.00. Band caps made to order \$2.75. Red band caps \$2.50. Majorette costumes, assorted colors \$5.00. Shakes \$4.00. Beautiful drum majors outfit tall 40 red gold \$20.00. Doublebreast Tuxedo suits \$30.00. Singlebreast \$15.00. Full dress suits all sizes \$30.00. Shirts \$2.50. Dinkus ties, collars. New minstrel wigs \$2.00. Orchestra coats, shawl collars, doublebreast, white, blue, beige \$8.00. White peak lapel coats, doublebreast \$4.00. Leaders coats \$8.00. Tuxedo trousers, cleaned, pressed, every size \$6.00. Twenty green silk caps \$10.00. (75) Blue singlebreast coats, caps, belts, \$300.00. Blue velvet 2 piece curtain (9 x 27) \$75.00. Gray silk velvet curtain (38x11) \$75.00. Free Lists. Wallace, 2416 N. Halsted, Chicago, Illinois.

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MISCELLANEOUS

ATTENTION: Drummers—Drum Corps. We are again manufacturing cases and covers, for most all instruments. Write us your needs. Introductory specials. Zipper base cover \$9.00; Oblong tray drum case \$9.00; Zipper Snare Drum Cover \$4.00; Bass Viol Zipper bag \$14.00. Sisteck Music Co., 4628 Broadway, Cleveland, Ohio.

TEACHER sells rare phonograph records. Lists. E. Hirschmann, 100 Duncan Ave., Jersey City, New Jersey.

Only 15c a word: 25 for \$3; ten cents each additional word, or 50 for \$5. Count each word. Cash MUST accompany each order.

Accordions

(Begins on page 36)

surface in becoming a real musician. Prepare yourself for the future by studying theory, composition, arranging, harmony, counterpoint, canon, fugue, ear training, sight reading, music history and literature, form and analysis and conducting.

You can also make application to the musicians union, teachers agency, take an audition on amateur shows in your city.

Dear Mrs. Largent: My accordion is practically new but it does leak. How long does the average bellows on an accordion last?—Mike W.

Answer: It all depends on how you take care of your instrument. If you fail to use the air valve when forcing air out of the bellows will cause serious bellows breakage, for it creates a great deal of air pressure inside the bellows. Friction on the knees and back of the instrument from buttons, belt buckles, fancy costume jewelry will cause bellows trouble. None of this is the fault of the instrument. Use a stiff brush to clean the area in the deep folds of the bellows. See that your sitting position is correct so that the instrument rests on the left knee, and the treble side rests against the right thigh. Use a back strap. There is also an accordion pad that can be attached to the back of the accordion to protect both your clothes and the bellows.

Dear Mrs. Largent: Would you advise a child 8 years of age jumping from a 12 bass accordion to a 120 bass after three months study?—Mrs. Irene M.

Answer: Unless you wish to change accordions every few months, then I would advise the one change as eventually you will have to play the 120 bass. Personally I think it the best move from 12 to 120 bass. If the child is small there are 120 bass small models to choose from.

Jones' Piano Story

(Begins on page 12)

ing its principal weakness was in tone. After several years of manufacture which included much experimentation, Silberman was able to produce a piano which grew in favor with the public and which Bach agreed to be without fault. Frederick the Great was a purchaser of one of these later pianos.

In Fayetteville, Arkansas, one of the leading music stores has an old Chickering piano built during the first part of the nineteenth century—the early 18 hundreds. The piano was built in Boston and sold to a customer who shipped it to England. This is all that is known about the piano except that it turned up not so long ago in North-western Arkansas and eventually was traded in on a new model. Evidently the English family or descendants migrated to this country bringing their

Miss Page's Contest Report

(Begins on page 23)

Senior Girls

Marion Flynn, Paw Paw, Mich.
Darlene Morrow, Plymouth
Lou Ann Rossie, Milford
June Swartz, Benton Harbor
Carolyn Soech, South Bend
Marilyn Sittig, Three Oaks

Senior Boys

Fred Miller, Dayton, Ohio
Dick Patesel, Logansport, Ind.

ENSEMBLES

Junior Ensemble

Plymouth Duet, 1st place
Central Catholic Trio, 1st place
Senior Ensemble

Avilla Duet, 1st place
Columbia City Duet, 1st place

Judges—Miss Alma Beth Pope, Chicago, Ill.; Mr. Victor Faber, Bluffton, Ohio.

household furnishings including the piano—and evidently the descendants of this English family at least came through the mid-west if not actually settling and living there now. It is an interesting piano venture—and a small world.

The second part of the article will follow, telling of the mechanical nature and improvements in this popular percussion instrument—the piano.

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